

Am. Parser
1839



THE
ART
OF
WRITING, &c.



[Price One Shilling.]



T H E
A R T
O F
W R I T I N G

C O N T A I N I N G,

I. RULES for writing all the HANDS now in Use with PROPRIETY and ELEGANCE.

II. An EXPLANATION of the different HANDS, with their PECULIARITIES and DIRECTIONS, treating particularly of

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|---|--|
| 1. CHARACTERS and PROPORTION. | 5. ROMAN, GREEK and HEBREW CHARACTERS. |
| 2. ROUND and ITALIAN Hands. | 6. FIGURES and ABBREVIATIONS. |
| 3. OLD ENGLISH TEXT and GERMAN TEXT. | 7. COMMAND of HAND, or STRIKING. |
| 4. SQUARE TEXT, ENGROS-
SING and COURT HAND. | 8. ENGLISH and LATIN COPIES. |

By Mr. AMBROSE SERLE.

To which is prefixed,

A NEW MATHEMATICAL PROJECTION on Copper-Plate, shewing plainly by INSPECTION exact RULES for the true forming every LETTER, with their PROPORTION and DEPENDENCE on each other; with a large EXPLANATION of every Part;

By Mr. PETER HUDSON.

A NEW EDITION, corrected and improved.

L O N D O N:

Printed for GEORGE KEITH, in Grace-church-Street.

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P R E F A C E.

IN compiling this little Treatise, I have endeavoured to offer such practical Remarks as may not only be useful to Boys of upper Forms, but likewise to those grown Persons, who, perhaps from an injudicious Practice and wrong Information early suggested to them, may labour under many Inconveniences and Obstructions in the Art of Writing, of which they may not possibly be aware. I am sensible how extremely difficult it is, even in the best Designs, to escape the Caprice and Malevolence of those, who fancy it their Interest to keep others in a *long Dependance* upon themselves. I shall be well satisfied, notwithstanding the Censure and Obloquy of such Men, if my Design meets with the Favour of the Candid and Ingenious, who, I would hope, upon a sufficient Trial, will find the Methods here proposed calculated for their Benefit and Amusement.

For this Purpose I thought it necessary to consider every HAND* DISTINCTLY; be-
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* I would be understood by this *common* Term, as I go along, not that *Member* of the Body by which we

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cause the Rules, which are justly laid down for a *particular* Hand, will certainly never be expedient for *every* Hand. I have therefore treated of them all as they are now used, and though I have been explicit in some, (and particularly in the Formation of the GREEK Characters, that the Penman, and Boys intended for a Course of Classical Learning, might be acquainted with the most elegant and expeditious Method) yet I apprehend that the many Remarks on that Head, will not be deemed superfluous. And, I would hope also that, as a tedious Prolixity is purposely shunned, I have not run into the other Extreme, an unintelligible Conciseness: I would in this respect, shun *Scylla* and keep clear of *Charybdis*.

It is not impossible but that some Objections may be raised to the *Precision* recommended in this little Treatise; as, that no Harm or Inconvenience would ensue, if greater *Liberties* were allowed in the Formation of Characters. Every one, who has seen antient MSS, must confess that too little Precision has been observed already among Penmen, unless they should write what others

we write, but every particular *species* of Writing performed thereby. We seem to have adopted this to express the Writing itself from the *Romans*: thus *Cicero*. — *Cognovit MANUM et signum suum*, Vide Godw. Rom. Hist. Lib. III. Sect. 1.

others might not read. The Use of Characters is to convey Words, through the Medium of the Eye, as Words convey correspondent Ideas, by means of the Ear, to the Mind. Therefore, as our Minds require clear and significant Ideas, in their Acts of Perception, in order to reason and determine with Propriety; surely it must be expedient that the *Characters*, which, compacted, form the Vehicles of those Ideas, should also be evident and conspicuous. But, if they be left to *arbitrary* Fancy, and every Writer may use them as he pleases, the Consequence is (as it has already been) that the subsequent Ages will be unable to read what the present has written. Thus, the *Characters* of BRITAIN, that now are, may be to Posterity as unintelligible, as the *Palmyrene*, *Phœnician*, or any other antient Symbols are to us.

And hath not every Art its perscribed Rules, the Breach of which is esteemed Ignorance? Doth not *Architecture*, which alike depends upon the Eye, confine itself to the most exact *Proportions*? And doth not a perfect *Symmetry* recommend itself to and command the pleased Attention of every Beholder? Doubtless it must. And *Characters* admit of *Proportion* as well as the Shafts of a Column, or the Embellishments of an Entablature. A Piece of Penmanship, correctly performed, gives the Eye

a real Pleasure, and the most censorious cannot but commend.

Now, it must be acknowledged, that the Use of the Pen is as *necessary* as it can be *universal*; and that, as the most simple Characters must be most *useful* because most *easily* expressed, all *Complications* ought to be avoided, as well because they are *longer* in performing, as *ambiguous* when performed*. Whatever tends to cause one Letter to be mistaken for another, however allowable in ornamental, ought to be excluded from useful Writing. Nor is it necessary, I presume, to assign many Reasons; every one, who acts upon the Theatre of Business, can determine the Consequences. And as Providence, in a wise and wonderful Manner, has varied in Men the Formation of the same Characters, as much as their Faces, so the important Distinction may be maintained, in the very best Penmen, though all of them should write in one Mode and in one Proportion. This Difference will appear in a more striking View, when we consider the

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* I would not be thought in this Place, to object against Contractions, &c. especially those of the ancient Characters being *known*, because then we should exclude ourselves from an Acquaintance with some valuable Authors who have used them; but it may be necessary, as it is to be wished, that such a Usage might be *discontinued*; except in Stenographical Performances, where the Practice is essential.

Simplicity of that Form of Writing, employed in Business, that although each Letter is attended with such Ease of Construction, yet it is an insuperable Difficulty to write *exactly* after the Copy of another Man, or indeed to take a *like* Copy of what we ourselves have written.

Simple Characters are eligible not only for the Sake of *Facility* but of *Expedition*. The Antients seem to have been sensible of this, and therefore we find most of their Alphabets consisting of Characters very *plain, obvious, and simple*. Indeed, it might be said, their *Materials* * compelled them to make such Characters, because, instead of what we use, or the Bark of a Shrub and Parchment afterwards used †, they employ-

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* “ Men wrote at first on Palm-tree Leaves; afterwards on the Rinds of certain Trees; afterwards public Monuments were recorded in Volumes or Rolls of Lead; at last, private Matters on fine Linen or Wax” *Godw. Rom. Hist. Lib. III. Sect. 1.*

† The Shrub was of *Egyptian* Growth and called *Papyrus*, from whence our Term *Paper* for what we write on, though of a different Construction. Shortly after its Invention, *Ptolemy* King of *Egypt* prohibited the common making of it, on Account of the Emulation which subsisted betwixt him and *Eumenes* King of *Pergamus* in their respective Libraries. *Eumenes* (tho’ some affirm it to be of more antient Usage) shortly after invented *Parchment*, calling it from the Place *Pergamena*. The Romans then used the *ceratæ tabulæ*. So *Plin. Lib. XIII. C. 11.* cited by *Godwin* in *Rom. Hist. Lib. III. Sect. 1.* See also *Hor. Sat. Lib. I. et. in Notis Tac. Quint. Lib. X. Cap. 4. &c.*

ed (*cerate tabula*) Tables rubbed over with Wax, on which they decyphered with a *Stylus* or Instrument, pointed at one End and obtuse at the other: Or, for Purposes more memorative, they *engraved* * in Stone, Metal, or other durable Materials. But if simple Characters were found necessary for Dispatch, in such a disadvantageous Situation, with what Facility and Expedition must they now be executed, when we employ an Instrument as simple in Mechanism as any Character can be for Inscription; especially, if we recollect, that we only *mark* what they must *engrave*?

Our present Design therefore treats of
THE BEST METHODS OF MAKING, HOLD-
ING, AND MOVING THE PEN, SO AS TO DE-
SCRIBE THE FAIREST AND MOST LEGIBLE
CHARACTERS, ACCORDING TO THE KNOWN
AND ESTABLISHED SYMBOLS OF THE MO-
DERNS.

It must be confessed that there are not wanting an enormous Multitude of Pieces, (many of which are meritorious) proposed to us as Examples to copy after. But, as I have not seen any distinct Treatise as a Directory or Assistant *throughout the various Forms of Pen-*

* Thus *γράφω* originally signified, not *scribo*, for which it is now used, but *insculpo*; and the Instrument for *engraving* (from *γράφω*) was called *γράφις* or *γραφήν*, in Latin *Stylus*, i. e. the *Graver*.

Penmanship; and as the Man, who does not understand the Principles or Elements of the Art he professes, is but as an Empiric in Medicine, I humbly apprehend something of this Kind the more necessary.

With regard to the Instruction of others, I am sufficiently convinced what unremitted Labour and fatiguing Diligence careful Masters must take upon themselves, not only to sow the Seeds of right Instruction, but also to eradicate the pernicious Weeds of bad Habits: Nor is this required in any thing more than in the Art of Writing. And yet, after all their Pains, it often happens, that they can neither reap Satisfaction from the Parent, nor Credit from the Child. An overweening Opinion of Genius in the Pupil, where possibly it may not be a little defective, commonly infers (in the Minds of many Parents) from the little Progress made, either a want of Care or Capacity in the Teacher, however able and industrious. In such a case, be it right or wrong, all the mighty Blame must rest with the Master, and the poor dear Child, though an unimproveable Lump of Dulness, must be reputed, through fond Partiality, inculpable.

As to those, who, having done with Schools, would improve themselves in this necessary Art; I have had a particular Regard, in the Composition of this little Work, to what may be necessary for their
Instruc-

Instruction. For this Reason I have treated of the several Modes of Writing with the greater Perspicuity, and, to render the Attempts of such Readers the more successful, have endeavoured to point out the necessary Connexion betwixt the *Mind* and the *Fingers*, and betwixt *these* and the *Pen*. For as the Pen receives its Motion from the *Fingers*, and cannot describe with Propriety unless it be properly impelled by them, so the *Fingers* are instrumentally subject to the *Mind*, and only in Proportion as *that* admits and retains just Ideas of good Characters, can *these* be enabled to execute them. Without fixing such Ideas (which indeed are only attainable by knowing and observing the right Proportions and Distinctions of Characters) a Learner may blunder on and waste much of his Time and Paper to very little Purpose. We all know that, in other Matters, not so much the Quantity as the Quality determines intrinsic Worth; and so in Writing, not the *Multitude* of Letters made, but the *Manner* in which they are made, constitutes good Penmanship. And if it be thus in the *End*, it necessarily must in those *Means* by which that End is to be attained. To this may be added, the longer a Learner accustoms himself to a bad Mode of Writing, with the more Difficulty is he to be recovered to a good one. Habits, whether proper or improper, are not to be altered with Ease; and therefore it must be undoubtedly right

right to assume early a consistent Method, that, by Practice, may be acquired a just Habit of writing with Freedom, Judgment and Elegance.

But possibly it may be enquired by some, more sordid than ingenious: *Are we not to write but with such Accuracy?* I might answer, that the greatest Accuracy should be attended to by those who are learning, or those who are teaching others to write; because, in the first place, if Pupils are early initiated in the best Method, and taught to describe the best Characters with Propriety, they acquire an Habit of clear intelligible Writing, as well as a desirable Facility and Expedition, not otherwise attainable. And, secondly, if Teachers adhere not to these Peculiarities of good Writing, it is impossible that they should teach them to others, or write *correctly themselves*. Add to all this, the Commendation of fair Characters, whether considered in the Transaction of *Business*, the Communication of *Correspondence*, or the Labours of the *Study*.

There are others who object to the Use of any of the *black Hands*, as the *German Text*, &c. alledging, "That they spoil the young Learner's *Round Hand*, giving it a Stiffness which ought to be avoided." In opposition to such an Objection, I would place all the accomplished Penmen in the World, as so many Instances to contradict it. Not that

that I am for setting a Boy Copies of *Engrossing*, before he knows how to write a good Line in the *Round Hands*; but I would assert it necessary, after he has attained a tolerable Execution of them, to instruct him in the others, if he be designed to be perfect in any Hand. As in Arithmetic, the more Rules a Pupil acquires, the more perfect he will be in any he has acquired; so the Attainment of one Hand in Writing, is an Improvement of another already attained. How far this little Work of mine may conduce to so valuable a Purpose, is not for me to determine. To those therefore who are concerned in the Teaching of others, or to the Experience of those who either have or may use them, I submit the succeeding Pages; and, if I might be permitted to name myself, as I have experienced the Utility of the Method here exhibited, with the greater Confidence and Assurance of Success, I can recommend it to others.

Let me add what, with Pleasure, I have often observed; great has been the Improvement made in the Art of Writing, within the two last Centuries, and especially since the *Round-Hands* have been adopted by our Schools and Counting-Houses.—*Hands*, eminently *beautiful* in themselves, when justly performed, and, by the Conjunction of their Characters, rendered remarkably *expeditious*. What greater Improvements remain

main to be made, and to how superior a Degree this Art may be carried, Time and Industry may determine. It is not however impossible but that the *next* Century may as far exceed *this*, as *this* has exceeded the *last*: Or that, when Methods more advantageous may be discovered, these may be thrown aside as useless or obsolete.

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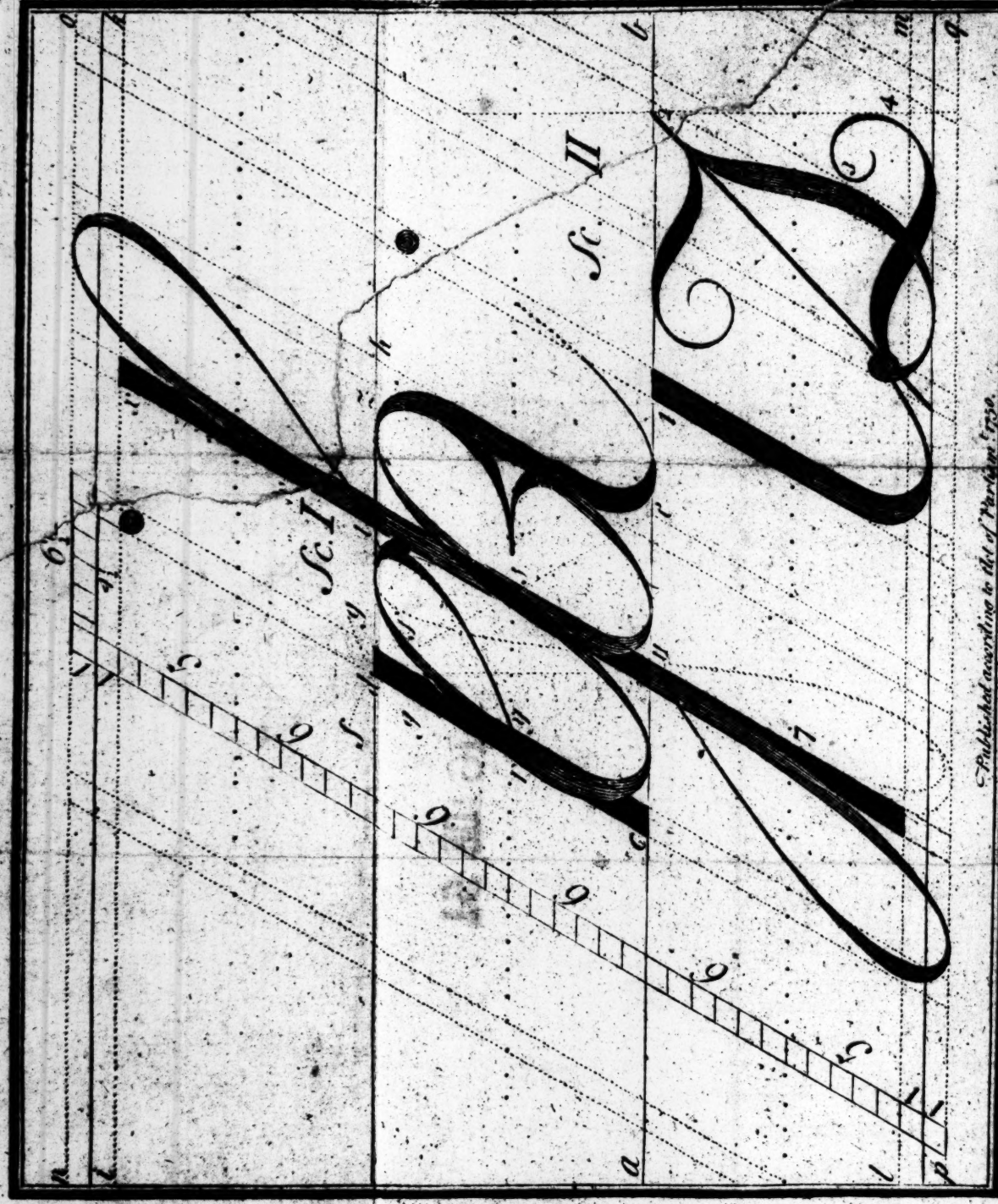
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Mathematical Projection

Shewing plainly by Inspection exact Rules for the true forming every Letter in the Alphabet: With their Proportion, and Dependence upon each other.



Invented by Peter Hudson

Writing Master in St. Martins near Aldersgate Price 6 Pence

Front the Art of Writing

The EXPLANATION of the above PROJECTION.

A Description of the First Scheme.

TH E line a, b, is the base on which the small letters stand: upon it is described the equilateral Triangle, c, d, e; thus, extend a pair of compasses from c to d, and one foot resting in c, with the other the Arch f, d, f, is described; then with the same distance, and one foot resting in e, is described the Arch g, d, g; and where these Arches cross each other, is the point, from whence if right lines be drawn to c, and e, an equilateral Triangle will be formed, as in the figure. Through the point d is drawn the line d, h, parallel to the base a, b, which limits the height of every small letter in the Projection.

The side c, d, is the slope of every letter whose full strokes are right lines. The line c, d, is divided into 12 equal parts; and the same divisions are also made from c to e. Through the point e is drawn a line e, h, parallel to c, d, which two lines bound the outward width of an m, in which space all the other letters are contained, except the small s and x.

One of those parts is the exact breadth of any perfect full stroke; and $4\frac{1}{2}$ of those parts, is the distance between any two perfect full strokes, in any letter whatsoever.

Next is described the lines i, k, and l, m, at the distance of 11 of these parts, upon the slope, above and below the projected letter m, and limits the length of all these stems, either above or below, that are

The line n, o, and p, q, are two of those parts distant in the slope from the lines i, k, and l, m, and

The lower part being exactly the reverse of the upper needs no farther description.

The middle straight full stroke beginning at x, and ending as far below the small projected letters, is so obvious, that it is needless to mention it here.

l is the straight full stroke from x to s, or the upper half of s, joined to the left side of the lower half of the o in the right side of the Projection.

i is the same, only shorter, beginning at t or d, with a tittle above it, as broad as the full stroke, touching the line i, k.

n is the straight full stroke d, c, joined to the upper half of the o on the left; and that joined at s to the lower half of the o on the right side of the Projection.

Or the straight full stroke t, u, may be the first stroke of an n, and the latter is obvious.

a is made of a perfect o, and an i joined into the right side of it.

b is only the upper half of s, or of the straight full stroke joined into the left side of an o.

c is only the greater part of the o on the left, beginning at top, where it joins into the middle full stroke, and ending a little below s.

d is made of o, and l joined into the right side of it.

e is part of o, with the additional stroke from y, to the top of the o; it ends near s.

f is the upper part of s, joined to a straight full stroke below, and ending at the line l, m, with a small stroke crossing it from t to x; or it may begin at 7 to bend forwards, turning round at the line p, q, and so on according to the dotted line.

g is made of e, and the lower part of an f from

resting in *e*, is described the Arch *g*, *d*, *g*, and where these Arches cross each other, is the point, from whence if right lines be drawn to *c*, and *e*, an equilateral Triangle will be formed, as in the figure. Through the point *d* is drawn the line *d*, *h*, parallel to the base *a*, *b*, which limits the height of every small letter in the Projection.

The side *c*, *d*, is the slope of every letter whose full strokes are right lines.

The line *c*, *d*, is divided into 12 equal parts; and the same divisions are also made from *c* to *e*.

Through the point *e* is drawn a line *e*, *h*, parallel to *c*, *d*, which two lines bound the outward width of an *m*, in which space all the other letters are contained, except the small *s* and *z*.

One of those parts is the exact breadth of any perfect full stroke; and $4\frac{1}{2}$ of those parts, is the distance between any two perfect full strokes, in any letter whatsoever.

Next is described the lines *i*, *k*, and *l*, *m*, at the distance of 11 of these parts, upon the slope, above and below the projected letter *m*, and limits the length of all these stems, either above or below, that are

The line *n*, *o*, and *p*, *q*, are two of the parts distant in the slope from the lines *i*, *k*, and *l*, *m*, and limits the length of every stem, above or below, that are turned round at the extremities, as of the long *f*.

N. B. In order to show how the letters depend upon each other, it will be necessary here to inform the learner, that only the *o*, and the long *f*, are the simple, or principal letters; of which, and a straight full stroke, all the others are formed or compounded, except small *s*, and *z*, and part of *k* and *e*.

To trace out or Form each Letter in the Projection.

O is the most simple and principal letter in the whole Alphabet, and many more letters and strokes depend upon it, than any other; therefore it ought first to be well understood and well made; but it is a very difficult task to learn: Infomuch, that I have laboured 2 or 3 whole days with a young man, very desirous to learn, before he could be brought to make it in its due form; tho' that one letter was his whole Business. However, I always found by this method of teaching to make an *o* well in the first place (which perhaps is much better than any other, excepting with Children) that all the other letters, except *s* and *z*, may be learnt as perfectly, with as much ease, in the same quantity of time.

But after all this, (how soon soever a young man may learn to shape his letters exactly) if he does not practise it some considerable time afterwards, with care in imitating a good example, as well as a master's watchful eye over him, attended with frequent remarks, and a renewing of the former Instructions; he will never come to write lively, free, bold, and regular strokes, but even lose in (perhaps a very little) time, what he had attained to, so as to be little or no better for it: tho' otherwise he might have been an excellent proficient.

But to return: The breadth of the Projection is only three full strokes, at their proper distances from each other, excepting one hair stroke; and between the extremities of the two first is contained a perfect *o*, as also another between the extremities of the two last, joining one into the other, as plainly appears in the Scheme. *f* is the other simple or principal letter, and is begun at the point where the line *d*, *h*, crosses the left side of the middle full stroke at *t*, carried upwards for some distance almost straight, and upon such a slope, that, when it touches the line *i*, *k*, (being there reversed full) it is in the middle of the last full stroke of the *m* extended; then is turned round to touch the line *n*, *o*, and continued downwards till it joins into the middle full stroke again; where, near *t*, it becomes a perfect full straight stroke, and so is continued as far below the small projected letters,

the *o* in the right side of the Projection. *i* is the same, only shorter, beginning at *t* or *d*, with a little above it, as broad as the full stroke, touching the line *i*, *k*.

n is the straight full stroke *d*, *c*, joined to the upper half of the *o* on the left; and that joined at *s* to the lower half of the *o* on the right side of the Projection. Or the straight full stroke *t*, *u*, may be the first stroke of an *n*, and the latter is obvious.

a is made of a perfect *o*, and an *i* joined into the right side of it.

b is only the upper half of *f*, or of the straight full stroke joined into the left side of an *o*.

c is only the greater part of the *o* on the left, beginning at top, where it joins into the middle full stroke, and ending a little below *s*.

d is made of *o*, and *i* joined into the right side of it. *e* is part of *o*, with the additional stroke from *y*, to the top of the *o*; it ends near *s*.

f is the upper part of *f*, joined to a straight full stroke below, and ending at the line *l*, *m*, with a small stroke crossing it from *t* to *z*; or it may begin at *7* to bend forwards, turning round at the line *p*, *q*, and so on according to the dotted line.

g is made of *o*, and the lower part of an *f*, from *t*, joined into the right side of it.

h is made of a straight stroke, or the part of *f* above *t*, joined to the beginning of the letter *n*.

j is that part of *f* below *t*, having a little above it, like that of the *i*.

k is the same with *b*, only it turns inward from the full below *z*, till it reaches somewhat near *s*; and from thence it turns outwards into the full stroke again. *m* has such an affinity with the strokes of an *n*, that it needs no further description.

p is made of a straight full stroke from *t* downwards, joined into the left side of an *o*; or from *u* downwards added to the first stroke of an *n*.

q is made of the first *o* joined into the middle straight full stroke from *t* downwards.

r is part of the first *n*, so far as the point where *c* begins, a little below *t*.

z is part of *l*, from *w* downwards.

u is two *i*'s joined; the first beginning at *d*, the second at *t*.

w is made of the first *n*, the last stroke being extended to the height of the other, near *z*. *v* is the latter part of a *w*.

x is only two larger halves of two *o*'s joined.

y is the first *i*, joined to the straight full stroke of the lower part of *f*, from *t*; but generally it begins with a small oval turn, like the turn at top in the middle of an *n*, only not so wide: *m*, *n*, *r*, *s*, *w*, have commonly the same beginning stroke.

The reader may further observe, that as the upper part of the left side of an *o*, and the lower part of the right side of the same, represent their hair strokes, which they are not, (being imperfect fulls) therefore I assign, either the middle of this stroke, or the right side thereof, for the hair or joining stroke between all straight full strokes at this distance.

A Description of the Second Scheme.

THIS contains only *s* and *z*, with an *i* joined to the *s*; their height is the same with the small letters in the other Scheme, as is evident by the figure; it is also apparent, that the distance from *l* at the top of the *i*, to *z* at the top of the *s*, is $10\frac{1}{2}$ divisions.

But that the *s* might have a more free turn and noble sweep, it swells out at 3, $1\frac{1}{2}$ division further; making the distance from thence, to the left side of the full stroke of the *i*, equal to the breadth of the *m* in the other Projection. The hair stroke that joins the *i* and *s*, is most of it the same with the middle stroke of the *z*.

The last stroke of *z*, at 4, is extended so far to the right, that, if a line be drawn thereby to touch the point at 2, it will be perpendicular to the line at 1.

THE ART OF WRITING, &c.

BOOK I. OF WRITING in general.

WRITING is the Medium, by which
our Ideas have Communication with
other's Ideas, and indeed our own *recent*
Thoughts, otherwise erased, with our *present*. And
as the Hand must be guided by the Mind, if the
Mind has not a clear *Perception* of any Mode of
Writing, it follows that the Hand cannot have a
proper *Action* according to *that* Mode. Teachers of
others should therefore, however it may have been
neglected, labour to impress the best Forms of
Character, and the best Method of Execution, up-
on their Pupil's Minds, that they may express sy-
nonymous Representations with their Hands. As
the *best Dialect*, in Elocution, is acquired by Imita-
tion of the *most correct Speakers*, so the *finest*
Hand, in Writing, must be obtained by a good
Attention to, and close Imitation of, the best *Wri-
ters*. In order, therefore, to attain so desirable
an End, we must consider the *Characters* which
we write, their *Proportion*, the best *Method* of
B framing

framing that Proportion, and, as we go along, it may not be improper to say something of the *Materials and Implements* of Writing.

SECT. I. CHARACTERS:

A CHARACTER is a plain *Mark* made at one Operation or Motion of the Pen*.

Of Characters there is a great Variety, some peculiar to one Hand or Form of Writing, some to another. Therefore to write well in any particular Hand we must describe the best Characters belonging to that Hand.

SECT. II. PROPORTION.

Every Letter or Character must have a *due* Proportion or Shape, or it would, through arbitrary Practice, be exposed, to such Alterations, as would make it cease to be a Letter or a Character intelligible to others, which is its chief Use. Hence appears the Necessity of some Standard or established Mode of Writing, that our Ideas by *certain* Marks may be rightly conveyed to others, or to our own Understandings. Let this suffice for *Characters* and their *Proportion* in general.

SECT.

* This is said of Characters in general, without descending to any particular Alphabet, The *English* Alphabet consists of twenty-four Letters, (though some of the learned Languages have not so many) which may be arranged into 620, 448, 401, 733, 239, 439, 360,000 different Combinations. This Investigation, more curious than useful, is *easily* performed by those who understand the Power of Numbers, by a Series of simple Multiplications. *Clavius* the Jesuit, as cited by *Masséy* in his *Origin of Letters*, p. 9, seems to have made an erroneous Calculation.

SECT. III. PARTICULAR CHARACTERS.

The *Hands* or particular Forms of Characters, useful and ornamental, now most used, are the ROUND HAND, ITALIAN HAND, OLD ENGLISH TEXT, GERMAN TEXT, SQUARE TEXT, ENCROSSING HANDS, ROMAN, GREEK, and HEBREW Characters.

Each of these I intend to treat of in order, together with the Method of writing them.



C H A P. II.

R O U N D H A N D.

I Shall not treat of this *Geometrically*, because whatever Speculation may derive from it, Use receives nothing. It does not contribute to a *masterly Execution* of any just *Proportions*, but it often cramps and perplexes the Hand and Idea of the Writer*.

In writing this Hand, let the Slope be inclining to your Right-hand, easy and graceful. It is of little Matter whether the Inclination of the Stroke be 58, 60, or 62 Degrees, since it is impossible for any to write in either, to any Degree of Certainty, without Lines. This however must be attended to, that the Slope and Inclination of every Letter, and particularly the more up-

B 2

right

* Here, if I might presume, I would suggest a Caution to the Teacher, not to permit his Pupils to scribble over a *great deal*, but to write a *little* to some Purpose. Nor should they be suffered to write *too fast*, nor to use *hasty* Motions of the Pen; for a *steady certain Sameness of Pressure* can alone accomplish good Writing, either by the Master or Scholar.

right Letters, must be as nearly the same as the most discerning Eye can discover. For if one Letter be made in a more upright Situation than another, the whole Line is spoiled, though the Form of the Letters be made never so correct in other respects.

The Pen ought not to be held too close to the Nib, for in that Case the Fingers cannot be exerted with such Freedom. Half an Inch (or perhaps three-quarters) will be the nearest Distance we should allow the Fingers to approach to the Nib, and especially to *young Pupils*, who are not always very careful in preserving their Paper or Books from Blots and Soiling.

When a Stroke is once performed, no Addition should be made to it, as it very rarely succeeds, and, if it did serve, the Practice is *not Writing*, but *Drawing* or *Daubing*.

Many People, and especially some Foreigners, instead of making the whole Spring in Writing, consist in the Motion of their two Fore-fingers and their Thumb, have an irksome Custom of *justling their whole Hand up and down* the Paper, in forming the ascending and descending Strokes of every Letter. No *Piece of Penmanship*, thus performed, can be worth looking at, for, besides the disadvantageous *Manner*, the Writer's Arm is in such continual Agitation, that scarce a Stroke can be made *clear*, and consequently not *correct*.

The Capital Letters should, in my Opinion, to appear graceful, rather exceed double the Height of the common ordinary ones; but the *b, d, f, g, h, j, k, l, p, q, s, y*, of the small Letters, if they *ascend*, should be just double the Height of the *a, m, n*, or any of that Class: And if they *descend*, just as low; so that, for instance, the *f*, and *s*, will be Two thirds longer than an *m*, of which One-third will be *above*, and the other *below* the Line. The *t* alone must be excepted, which should

should arise but One-sixth above the Line, and be intersected by a *fine* Stroke just half that Space.

Many People, whose Hands do not appear at first Sight contemptible, are not aware of the Impropriety of beginning the Top of a Letter *thick* and *strong*, and then near the Bottom before they ascend the fine Stroke, decline that Thickness. This must be avoided, if we study Correctness. Some run into the *other* Extreme, and the Tops of their Letters have fine Points and thick disagreeable Bottoms. Others again form a Thickness in the Middle, while either Extreme, like a Conic Spindle, is weak and pointed: And many (especially those, who from much Practice of the Greek or the Law-hands, would turn to this) make the *Thickness* of the Letter, when they should form their *next fine* Stroke. But every Letter should, after its first fine Stroke is made, descend with an even, easy Thickness, till it ascends in its last fine Stroke, or is continued to the Formation of the succeeding Letter.

With regard to the Thickness of the descending Strokes, I would recommend it to be One-third, or rather more than the Distance betwixt the *main* Strokes of every Letter; as for Instance, an *m*, or *n*. But this will admit of Variation, according to the Hand of the Person; for in some a more slender Proportion appears as *graceful* as a stronger does *correct* in others. Not unlike the Orders of Architecture, in which the *Tuscan* and *Doric* appear as firm and substantial, as the *Ionic*, *Corinthian*, and *Composite*, strike the Eye with their Delicacy and Elegance. I would only recommend an *uniform* Thickness, not only in *one* Piece, but in *every* Attempt of Writing, since I know how much it will contribute to Correctness, after repeated Trials. Let me add, that if the Person would write for Engraving and

does not attend to such Correctness, what possibly appeared pleasing to the Eye at first, will after the Graver appear but very contemptibly.

The Distance betwixt Word and Word is sometimes not sufficiently regarded. Let that be only the Space which an *o*, or *n*, of the same Dimension with those Letters in the Line, would occupy if it were necessary to place them.

Young Learners, I have often observed, acquire an Habit of making the last Stroke of the small *r* *inverted* from the Middle, like the last Stroke of a *v*. To avoid this Inaccuracy they should be directed to carry the leading Stroke, from the Middle, as though they were going to make an *m* or *n*, and, when they have reached the upper Line, not to bring the Pen over to form a kind of Loop, but to make a *short* Descent, bearing it *lighter* till it terminates in a fine Stroke.

These are the most material Directions which occur to me in writing this beautiful Hand with Propriety and Elegance. As the *large Round Text* is derived from it, and cannot be considered as a distinct Hand, the same Directions will serve. The *running Hand*, so well adapted to Business, springs from the same Source, though indeed it admits of a greater Latitude, with respect to the Observation of any prescribed Rules. It should however to young Pupils, and others learning to write, be diminished of all that Redundancy of Flourish and Striking with which many use it; and may be either more contracted or widened, (in the Distance of its Letters) as the Writer shall please. But if it be written too close, one great End of its Use is lost; I mean *Swiftness*; as, on the other hand, if its Width be too extended, its *Correctness*.

From the Observation of these necessary *Proportions* which School-Masters, should, if they
aim

aim at any Perfection, inculcate with the utmost Care and Diligence, we will now, as proposed, offer some Hints on the MEANS used in attaining to a *masterly Execution* of this necessary Art.

Let the LIGHT, by which the Person writes, come from the Left-hand, otherwise the Pen gives a disagreeable Shade to that part of the Paper where the eye must be fixed. The SEAT must be so constructed as to be *easy* (for it is impossible to write well in an uneasy Situation) and of such an Height that the Person's Legs may neither be hanging nor thrown too much out. The lower Part of the DESK should be just as high as the Writer's Elbow, when he or she sits on the Seat, and the Hand is lifted up. Let the Teacher be always careful to direct the Pupil never to lean with his Stomach on the Desk, since it is not only *prejudicial to Health* but *obstructive to good Writing*. The PAPER, in *this* and the *Italian Hand*, should be placed somewhat *awry*, and *inclining* a little to the *left Hand*. The more the Penman inclines his Paper to the Left, the greater will be the Slope of his Writing to the Right. Let the Writer be seated exactly before the Desk, with *both* Elbows upon it, resting lightly upon them. In this Situation, the Writer not only is capable of exercising his Pen with *Ease* but with *Freedom*; and to hold out for many Hours together, with less Fatigue than can be imagined*.

Thus

* This is a very considerable Objection to the Method which some use of keeping the Elbow of the right Arm close to the Side in writing, in which Situation they must sustain, in the Course of a few Hours, great Weariness: But this is not all that might be objected, for the Palpitation of the Heart, and the Motion of the Lungs in breathing continually,

Thus provided with a *good Light, an easy-sloping Desk*, and in a *proper Situation*, we are ready to exercise the PEN, which ought to be *good*, or our Expectations of fine Writing are in vain. Some use Pens made from Quills that have been clarified, &c. (which are undoubtedly the best for Business) but I would rather choose, for my own Part, an *old Quill* dropped from the Goose when *fully ripe*. After the Film on the Outside is scraped off with the Back of the Penknife, let the Pith be extracted from within. And in making the Pen, if Care be not taken, the Split will *gape* or *open*, and consequently the Pen will be good for but little; but when it is *fine* and *clear*, as may be easily seen, then proceed to draw it to a *Point*, so that, on each side of the Split, the Shoulders of the *Nib* may be *equal*. Then with *one* Pressure of the Knife, let the *Nib* be made as *exactly square* and *even* as possible, and not, as many do, one Side of the Pen *for this Hand* longer than the other. Only let it be observed, that the *Length* or *Shortness* of the Pen's Shoulders, must be as the Writer bears *heavy* or *light* upon his Pen.

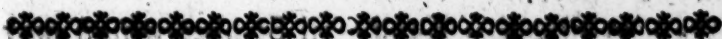
I would, in this Place, just drop an Hint upon the PENKNIFE and INK. which are very essential Means to effect our Purpose.

If the Knife be not preserved from a *rough* Edge, it will be impossible to make a *clean-pointed* Pen with it; and if the Blade be *dull*, one must expect
a man-

ally, cause an Heaving of the Body, which, by its Attachment, is necessarily communicated to the Arm, that cannot be preserved in too firm or too steady a Position. People, who write much, neither do nor can maintain such a Situation for any Time. Ease dictates a different Practice; and, without Ease in the Posture of the Body, no good Performance can reasonably be expected.

a *mangled* Quill and a *lame* Performance. The Writer might find the Advantage of having two Knives, the one for *shaping*, and the other for *nibbing* his Pens; the latter of which cannot have too fine or too keen an Edge, since the Excellence of the Pen depends upon it.

As to the INK, with which we would execute our Performances, it ought not to be *thick* or *gummy*; it cannot be too free from either of these, to flow through the almost imperceptible Split of a good Pen. And, therefore, especially in the *Round Hand*, we ought not to dissolve *Sugar*, &c. in our Ink-Glasses; nor, as many do, stuff *Cotton* in them, since they equally spoil the Pen, and consequently will injure our Writing.



CHAP. III.

ITALIAN HAND.

THIS graceful Hand has, of late Years, been peculiarly practised by the Ladies; and, when executed with *Freedom* and *Correctness*, strikes the Eye very agreeably. It seems indeed best adapted to the *Fair Sex*, in the Slenderness of its Characters, in the Delicacy which appears in the Formation of them, and in the easy Pressure which the Pen requires to execute them. Undoubtedly it is not so well calculated for *Business* or *Study* as the preceding Hand; yet as it has something more genteel in its Appearance, it is deservedly the *Amusement* of young Ladies, and must be known by those who would be qualified to teach others the various Hands of WRITING.

The Slope or Inclination of this Hand, like the *Round*, must be to the Right, and of the same Declension,

clension. Some People rule oblique Lines, that the Slope may be preserved, with a certain Sameness, throughout the whole Piece; but this Method might be well rejected, since it must *perplex* the Writer to preserve a Consistency with the Lines, and rob his Hand of all *Freedom* in forming the Letters, without which this Kind of Writing can make but an ill Appearance. Add to this, *Use* and *Attention* will soon supply the Place of any Lines, and give Freedom and Elegance, otherwise to be despaired of, to every Performance.

The same Proportion, with regard to the *Height* of the Letters, will serve for *this* Hand as for the *Round*; and therefore I would refer the Reader to the Directions, given in the *last* Chapter, for that Purpose.

In writing this Hand, all Strokes which may be supposed *duplicate*, must have a greater Thickness, and be performed by a proportionable Pressure of the Pen. The upper Part of the *a*, for Instance, where the descending Stroke joins the Oval, must be made *thicker*, and decline gradually as those Strokes become more and more detached from each other; but, when quite detached, must preserve the Thickness of *all* the other *descending separate* Strokes, in the same Line or Piece. Thus we must also deal with the *d*, *g*, the Bottom of the *h*, the Top of the *i*, *j*, the *k*, *m*, *n*, *p*, *q*, *r*, *t*, *u*, *w*, and *y*.

The Width of every Letter, except the *m* and *n*, must be the same as the *o* or *n*; for an Example of which, some good Copy (of which there are many extant) should be exhibited to the Writer. But the Distance betwixt Letter and Letter, should exceed the Width of an *o*, but not quite equal that of an *m*; a Medium betwixt these, if the Writer can conceive it, I would propose as the Distance.

The

The Pen in *this*, as well as the Round-Hand, to which it is very similar, should have its Point flat with the Paper, and be inclining neither to the right Hand nor to the left. In this Position it will write *clean* without scratching; which, besides the disagreeable Noise attending it, adds a Roughness to every Stroke, and soon ruins the best Pen.

The *Distance* betwixt one Word and another in this Hand, may well be allowed, on account of its slender Looseness, to be the Breadth of an *m*; observing, which is sometimes not attended to, that the Space, from a *capital* to a *small* Letter, should be the same as from one small Letter to another.

This Hand requires the Fore-fingers to be as remote from the Nib of the Pen as the Round-Hand, or rather more. And every Stroke should be executed with a gentle Motion of the Fingers, without any Concussion of the Wrist or Arm. Of this see more in the former Chapter.

I would, in this Place, object to the Custom, prevalent with many, of adding unnecessary *Tails* to the last Letter of a *Word* or *Line*. If the Piece be *well-written*, it needs no *such paltry* Decorations; but if it be badly performed, they are, in every good Writer's Opinion, no Addition to make it valuable.

Something might here be said upon the Subject of *ruling Lines*. Children who need Leading-strings, must and should have them; but the Pupils, whose Hands must be devoted to Business, should, as early as possible, be taught to *write without* them.

In the common Occurrences of human Life, as all are not fated to observe the strict Rules of elegant Penmanship, the running Hands whether *Round* or *Italian*, must be performed without Lines
of

of any Kind, and therefore little need be said concerning the Propriety of disusing them, after Pupils have attained any *tolerable Ideas*, or *moderate Execution*, of good Letters.



CHAP. IV.

OLD ENGLISH TEXT.

THIS *Hand* seems originally derived from what the *Germans* now use in printing their religious Books, &c. and was much practised in *England* by the Monks, &c. in their MSS, before the Invention of Printing; though now it is seldom used but in printing Acts of Parliament, &c. It has, when well executed, a good Aspect; and, in Pieces of various Kinds of Penmanship, stands, with a peculiar Grace, to great Advantage. It is necessary therefore for those, who make the Art of Writing any Part of their Amusement or Study, to be acquainted with it.

The Paper, in executing this Hand, should lay *straight* upon the Desk; for a Disadvantage immediately arises from an Inclination of the Paper either towards the right Hand or the left. For, as this Hand must, to be well done, stand quite upright, if the Paper lean to the Left, as in the Round and Italian Hands, the Characters will incline to the Right; and, if the Paper be placed towards the Right, the Letters will fall to the Left.

Till the Pupil is perfect and arrived to a good Execution, let double Lines be drawn for the *Height* of this Proportion to the *Thickness* of the Letter*. After you have made your Pen (for which

* The old MSS. which I have seen, are ruled so as to admit of the whole Height and Descent of the Letters

which see towards the Conclusion of this Chapter) upon your blotting Paper describe a *descending*, *Stroke* by such a Pressure as you would form a Letter, and with a good Pair of Compasses take the *Width* of that Stroke; *four* or, at most, *five* times more than that Dimension will be the Height.

Let your Paper be *pounced* before you proceed, but not so immoderately as to hinder the Ink from sinking into the Paper; and, on Vellum or Parchment, it will be best to use no *Pounce* at all, but in case of Defects.

The *ascending* or *leading* Strokes are to be formed only with the left *Edge* or *Corner* of your square-pointed Pen, nor are they to be drawn longer than the Thickness of the main Stroke before they reach it, nor go beyond the *right* Extreme of that Stroke in *ascending*, or the *left* in *descending*; that is, neither *above* nor *below* the double Lines. The *first* fine Stroke, for Instance, of the *n*, should terminate at the Top in an Angle, and likewise the *last*. The Use of not allowing the fine Strokes to exceed more than double the Width of the thick Strokes, will be discovered in forming the *n*, and all its dependent Letters.

The Distance betwixt Stroke and Stroke, or Letter and Letter, should be at farthest, not above twice the Width.

As the Form of this Hand is perfectly perpendicular, so if any one Stroke in a Line vary from that Rectitude, the Piece is spoiled.

What will contribute very essentially to this Uprightness, is the Position of the Writer's Body and Arms. The Body, placed exactly before the Paper, and the Extention of both Elbows upon the Desk, will lead him naturally to make the

C

Letters

Letters, and seem to have been rather intended to preserve the Lines distinct than to limit the Proportion of the Characters.

Letters perpendicular, and also to draw, most advantageously, the fine leading Strokes.

The fine Strokes within the capital Letters must be drawn with the left Corner of the Pen, as also the Punctuation of the *i*, the Length of which should be equal to the Letter's Thickness, and its Situation not far above the Letter itself.

The Pen must be held *asslant* to the Paper, with its Hollow towards the Elbow, and it ought to be moved only by the Springing of the Fingers, without any Justling or Motion of the Arm.

The Height of the capital above the common small Letters should be about *half* the Height of these last Letters themselves. The Thickness of the Strokes should be *equal*, and the Performance of the same Pen. For if the *Height* of the Capitals be allowed to be more, or their *Thickness* to be greater than this, they would, in the first Instance, appear too *fine* for this, *masculine* Hand, and, in the second, want just *Proportion* and *Correctness*. Besides, if a Repetition of Lines should be necessary, an extraordinary Bulk in the capital Letters must necessarily widen the Lines from each other more than the just Distance, which, I suppose, should be exactly the Height of the common small Letters.

In the most correct and antient Specimens of this Hand which I have seen, the Parts of the *g*, *p*, *q*, and *v*, which fall beneath the Line, scarce exceed one-third Part of their Height which is betwixt the Lines, and thereby the Writers of them preserved the Advantage of having the Width of the Lines to be the Height of the Letters; for, if they had descended lower, the Bottoms of *these* Letters would frequently have been made on the Tops of the tall or capital Letters in the next Line, and consequently have spoiled the Piece. But, allowing *these one-third below*, and the *others one-half above* the Line, a sufficient Distance is preserved,

preserved, even though a *Capital* should stand under a *descending* Letter. One-third likewise, above the Line, may be allowed to the *upper* Part of the *d*, *t*, and the *first* Branch of the *w*.

The capital Letters of this Hand will not properly admit of Flourishes and Ornaments, as in the *German* or *Square Texts*, intermixed or drawn with their Branches, but should stand at some little Distance. This Hand, indeed, demands such Trappings and Decorations less, I think, than any, standing like a *Tuscan* Column, in a *strong* and *regular* Formation, best adorned with the *firm* and *smooth* Execution of a good Pen. A plain Line, drawn at a convenient Distance, tends to discover the native Beauties of a good Piece in this kind, more than a Multiplicity of ill-placed, or, perhaps, even handsome Striking, circumscribed and employed in its Stead.

Due Attention should be paid to a right framing the Pen in the Execution of this nervous Hand. A strong or clarified Quills is preferable to any of the common Sort, because better able to sustain the necessary Pressure of the Writer's Hand, and likewise the requisite Breadth at the Nib of the Pen. The Shoulders (or that Part of the Pen which forms the Nib) should be *rather* short than long, for the above-mentioned Reasons. The Slit must be clear and of a moderate Length, and the Nib more or less broad as the Writing requires, with this Particularity, that, in order to suit the Position of the Body and Arm, the Side of the Nib, which in *writing* is to the left, should be *rather longer* than the other. It will be found, on Trial, to have a very great Advantage in performing all the fine Strokes, whether in the *Leadings* of the *small* Letters, or in the *Inside* of the *Capitals*.

There are only two Stops properly peculiar to this Hand, which are the COLON and the PERIOD.

These are to be formed by two short Strokes with the left Side of the Pen, and by joining them with another made by its *full* Nib.

These are, I believe, the most material Directions which a Teacher of Writing needs to give, or his Pupil to follow, in attempting to attain the masterly Execution of the OLD ENGLISH TEXT, which seems most noble when plain, and best ornamented when its Letters are smooth, proportionate, and regular. Indeed, in many Hands, Flourishes of the Pen may serve to conceal the Defects of an ordinary Performance, but they contribute very little to illustrate or set off the self-sufficient Beauties of a good one.



CHAP. V.

THE GERMAN TEXT.

THIS most elegant of all the Modes or Hands of *upright* Writing, receives its Form, as well as Name, from the *Germans*. Something like it, but very far from the Perfection to which it is brought by some eminent Masters in *England*, is used now in *Germany* in printing their Books, &c. It seems a Corruption of the old *Gothic*, as that is of the *Greek* and *Latin* *; and, by the Use of rude Materials, seems to have acquired, as well as the OLD ENGLISH TEXT, its *Size* and *Thick-ness*. The Manner, in which these our Ancestors wrote, obliged them to form their Letters thus, as well to make the Characters *legible* as *lasting*; nor do I suppose that, if furnished alike, the *Moderns* could considerably mend the Matter.

This

* See a curious Table of antient Alphabets, collected from Medals, &c. by the Ingenuity and Industry of Dr. Morton, of the *British Museum*, 1759.

This beautiful Hand is divested of the Stiffness of the *Old English*, and, in a good Performance, appears with *Freedom* as well as *Strength*. The *leading* Strokes, drawn by the left Edge of the Pen, should not be *straight*, (as in the other black Hands) but have a free and natural Bending, to which the succeeding Stroke or Branch of the Letter must be joined. These Ligaments, or connective *fine* Strokes, however, in the *Beginning* of Letters, (as in the *i, m, n, p, r, u, w, x,* and *y*) should be made *strait*, from which the strong Stroke is to be formed.

The leading Strokes may ascend or descend from the Line, but not more than the *Thickness* of the Letters.

The *bottom* Stroke which forms (as it were) the Basis of the *first* Branch of the *b, k*, the *two* first of the *m*, the *former* of the *n*, the *two* first of the *w*, and the former of the *y*, must have no *oblique* leading Stroke, but terminate with a *Square*, formed by a *firm resting* of the Pen.

As this Hand is wholly *ornamental*, so Writers take great Liberties with the Proportion of the Letters, making them *stronger* or *thinner* at their Pleasure. It ought not indeed to be of *like Substance* with the *Old English*, the *Square-Text*, and some other of the *Black Hands*; but, at the same time, if written too fine, it loses that *majestic Firmness* which is its distinguished Characteristic. To acquire, therefore, a good Idea and handsome Proportion of the Letters, let some good Piece be laid before the Pupil, after which he may copy and form his Hand.

It would be almost needless to observe (when Writer is capable to begin this kind of Writing) that the Letters must be equi-distant, and bear the Proportion of the *n* and the *o* to each other. He must necessarily see, that, if the Letters have

not the same Inclination and Rectitude, the Piece will be deformed; and that, if the Edges of the Strokes be *rough*, all *Grace* is lost in his present Design.

The capital Letters will admit of great Latitude, with respect to the Proportion they bear to the others. Some choose to make the Branches of the *A, B, M, &c.* by *Command of Hand*; but, unless they be done *judiciously*, and with *Freedom*, they have an ill effect. In Pieces not very large, it perhaps might be better to omit such a Practice, and to form them more proportionate to the Height of the smaller Letters. And, possibly, the Proportion of *one and a half more* would not be too confined. Let it suffice only to say, that the nearer *this* Proportion is preserved, a good Piece will have the more striking Effect, and receive that Advantage, which can only be explained to the Artist by a confirmed Use.

The Paper or Book, in this and in all the *perpendicular* Hands, must lay *straight* upon the Desk. For the Reason of this, the Reader is referred to the last Chapter, as well as for the proper Position of Body and Arms.

It will be useful to pounce the Paper *moderately*, before the Pen is committed to it in this and in all the strong Hands. I would only suggest one Caution in *pouncing*; let not the Pounce be *rubbed* in (as many do) with a Piece of Paper, for this Friction takes away the *Smoothness* of the Paper designed for writing upon, and consequently the *Smoothness* of the Letters; but, instead of this, let a clean Hare's Foot, or something of a soft downy Nature, be used, which may gently brush the Pounce into the Cavities, even of the finest Paper, invisible perhaps to the naked Eye, but discernible enough by the Microscope, and thereby answer the intended Purpose.

The

The *Pen*, and the *Quill* of which the Pen is made, may be the same as what in the last Section was recommended for the *Old English Text*, being made *wider* or *narrower* at the Nib as the Writer pleases or his Piece requires.

The Stops are the same with the *Old English*, and, executed in the same Manner.

The Pen must be held *aslant*, so that the bending Letters, such as the *c*, *e*, and *o*, and others, who have bending Branches, as the *a*, *b*, and *e*, may have an *easy* Form, which indeed the Pen naturally tends to execute, if held in the above Direction. It should be remembered that, as it is impossible to write well in any Hand or Mode of Writing with a bad Pen, so no particular Hand or Mode can be well executed, if either the Pen is made unsuitable to, or the Hand held in a Position improper for that particular Mode. If this were more attended to, in every Branch of the Art of Writing, neither Pupils nor Masters would labour so long to so little Purpose, as indeed it is but too common to do. What is here offered to both will, I presume, if attended to, remedy an Inconvenience no less injurious to the *Pocket* of the Parent and *Time* of the Pupil, than to the *Reputation* of the Master himself. And as to those, whose chief Concern is to *make the most* (as 'tis said) of every Pupil, the *INGENIOUS* and *WORTHY* of the Profession will pardon me, I am sure, in saying, that the *SORDID*, [not to say worse] who aim so little at the Improvement of those *intrusted* to them, and so much to their own *private* Emolument, often are disappointed of their *ENDS* by using such improper *MEANS*. For at the long Run, that Man bids the fairest for Success and *real* Advantage, who, by all the Care in his Power, improves his Pupils, and withholds no Method of Instruction that will contribute to their *early* Acquaintance

quaintance with the Arts or Sciences, which he engages to teach them.

In writing GERMAN TEXT *small*, which indeed has no contemptible Appearance, the foregoing Directions will serve, the Pen being formed accordingly. The small ascending Strokes, however, which serve to connect the Branches of the Letters, would appear better *straight* than *turned* with that Freedom, so proper and allowable in the larger Copies.



CH A P. VI.

THE SQUARE TEXT.

THIS Hand is also called ENGROSSING TEXT, but, I think, not altogether so properly, because the Letters are not similar to the *Engrossing Hand*. It is used indeed as a TEXT to it, in Leases, Wills, &c. in which, by TO HAVE AND TO HOLD, by IMPRIMIS and ITEMS, it makes a considerable Figure. I conjecture that it derives its Origin from the *Old English Text*, and that before the Introduction of the *Round Hand*, it was principally (or a Set of Characters corrupted from it) used in our Writings, especially since the Norman Conquest. As it now is, it appears a Mean betwixt the *English* and *German Text*; its Characters borrowed from the *one*, and their *easy* Shape in some particular Letters, received from the *other*.

The Lawyers, who chiefly write it, sit exactly before their Paper or Parchment, extending their Arms a considerable Distance from their Bodies upon the Desk, which is indeed the most proper Situation for this Species of Writing. It requires this Extension of the Arm more than any other, *Hand,*

Hand, not only from its perpendicular Disposition, but from the extraordinary *Width* and *Distance* of the Letters, whose utmost *Extent*, if circumscribed by Lines, should form a completely Geometrical Square, from which it seems to derive its *Name*.

The leading or fine Strokes must not, as in the *German Text*, have any Circumflexion, but be drawn as *straight* as possible with the left Edge of the Pen, and may ascend or descend from the Lines as far on either Side of the main Stroke, as the Thickness or the Width of the Pen's Nib.

It is customary in Indentures, &c. to make the Capitals, which begin them, very large; but, whatever becomes of that Practice, Reason urges the *Impropriety* of it. Capitals of such an enormous *Height* and *Bulk*, introducing Letters comparatively very small, puts one in mind of that extraordinary City, whose Gates were its *principal Bulk*. But

Velle suum cuique est, nec voto vivitur uno.

It may not be amiss, however, to recommend *some Mediocrity* in Works of this Nature, and to bring them as near to some kind of Standard as possible. And as the Height of the taller, inferior Letters, is twice the Height of the common Ones, and as the Capitals *ought* to be the Production of the *same* Pen, so, I suppose, they should not exceed them in Height. A Piece, though it may be without the gaudy Trappings of only *one* or *two* Letters, will have, when thus ordered, a *Regularity* and *Consistency*, which all the Profusion of Ornament can otherwise never give it.

The Pen, for this Hand, may be made *lower* towards the left Edge than what was prescribed even for the *Old English* and *German Texts*, and, if the Elbow be placed as before described, it will require it; especially in Pupils, who are more
apt

apt to make the Letters too narrow than too broad.

The Letters, that have any Turning, are formed by the *c*, the others by the *m* or *n*. Let these therefore be practised, in order to make the proper *Breaks*, and the rest, from good Examples, may be soon accomplished.

The Stroke which finishes the *first* Branch of the *b*, *k*, the *two* first of the *m*, the *former* of the *n*, the *two* first of the *w*, and the *former* of the *y*, must (as in the German Text) have no *oblique* leading Stroke, but terminate with a *square* Bottom formed by a *firm resting* of the Pen.

The Thickness of these Letters should be greater than that of the *German Text*, and the Letters themselves, because of the wider Proportion of the Hand, be set farther apart.

The Pen for this as well as for the *English* and *German Texts*, ought to be *strong* and *substantial*, able to sustain the Pressure of the Writer's Fingers, as well as to bear an extraordinary Width of the Nib. For if the Quill be too weak, the Shoulders of the Pen being also weak will yield, so as to cause the Breadth and Thickness of some Letters to vary from others. I need not say that then the Piece is spoiled.

The Stops (Colon and Period) are formed, just as the *English* and *German Texts*; by *two* short Strokes with the *left* Edge of the Pen, and by joining them with *another* made by its full Nib.



CHAP. VII.

THE ENGROSSING HANDS.

THE Engrossing Hands (because *in tabulas inferuntur*) are used for Perpetuity in Deeds of Law, &c. which if decyphered in some other Characters, a little Time might erase or make illegible. Of these, some are used for one *Occasion* in Law, and some for another. It would be no Part of my Business to determine the Propriety of using them on these different Occasions; nor is it necessary. Let it suffice for me, according to my Design, to exhibit the *best Method* I know of writing them, and to assure the Reader that, if he diligently attend to it, his Labour will not be in vain.

The chief Hands, used in *Engrossing*, are the *Engrossing* or *Common Secretary*, the *Running Secretary*, the *Chancery* and *Court Hands*.

SECT. I. *The* ENGROSSING SECRETARY *.

This is the most expeditious of all the perpendicular Hands, and therefore for *Engrossing* is most used.

* I have seen a *Fac Simile* of a Writing done at the *Lateran*, from Pope *Eugenius III.* in the Reign of our King *Stephen*, in the Year 1148, and also one from Pope *Honorius III.* in the Reign of *Henry III.* 1218, entitled, *Collatio Libertatum Regis Scotiæ per Honorium Papam*, both which seemed very like to *this* Hand, and possibly were a Corruption of the ancient Roman, as that was of the Greek. See *Rym. Fæd.* Tcm. I. p. 7, 227,

used. The Arm must be maintained in the same Position as it was in the Execution of the *Square Text*, viz. the Elbows must be extended the same Distance, the Body placed not to touch the Desk, (because it is both hurtful to Writing and prejudicial to Health) and the Paper or Parchment laid *straight* before the Writer.

The Fingers must be kept *firm* in ascending or descending, when the Writer forms this kind of Character; for if they be permitted to move in *too lax* a Spring, the Writing will necessarily want that *Acuteness* in some Letters, and that *Strength* in all, in which the chief Beauty of this Hand consists.

The Construction is very simple, and may, with a little Application, be soon acquired to a tolerable Degree. There is likewise, to facilitate the learning it, a great Sameness in many of the Letters, as may be discovered, for Instance, in writing the Words *immunity, unmindful, &c.*

The fine or leading Strokes of this Hand, are also formed by the left Edge of the square-pointed Pen; but they do not, as in the *Square Text*, ascend or descend from the Line. Like the *English Text*, they are carried no farther than to form an Angle at every Extreme of the Letters, and serve to join every Letter to itself and to other Letters in the same Word.

The Capitals, as well as the taller inferior Letters, should be double the Height of the lower ones, except the *d, e, s,* and *t*, and the lower Branches of the *f, g, j, p, q, s;* and *y*, should descend as far beneath.

With regard to the Pen, its Nib should be *square*, or made a very little *longer* on the *left* Side. Its *Shoulders* may be formed not so short as for the *Square Text*, because it has not the same Pressure

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to undergo, and because the Nib is much narrower.

The Distance betwixt Line and Line might be fixed at *treble* the Height of the smaller common Letters; and the Width betwixt Word and Word the Breadth of an *n* or *o*.

This Hand, solely employed in the Law-Business, neither admits of nor requires any Ornament by *Command of Hand*, but its only Commendation to the Eye is the just Attitude, Height, and other Proportions of every Letter, Word and Line in the whole Piece. And let me add that, when the Person who would master it has acquired an Habit of Writing it with Proportion and Correctness, his Performance will not only commend itself for *Fairness*, but he will also be enabled to execute it with greater *Speed*. The Man who is engaged in a Race with every Obstacle removed from his Course has undoubtedly the Advantage of him who must turn and wind to get clear of every Impediment; and therefore, not only in this, but in every Art or Science, when Difficulties are removed as well as a certain Rule pointed out, the *Mind's* chiefest Labour is accomplished. For as the *mental Energy*, in the Act of Reasoning, when it has properly arranged Ideas, can syllogize and deduce a Conclusion; so the *Hand* likewise when it has superseded or avoided any erroneous Practice in *Writing*, can attain a Perfection, not otherwise to be expected.

I would only add here, that, as the *Old English* borrows its Type from the *German*, the *German* from the *Gothic* or *Punic*, and *these* again from a Mixture of *Latin* and *Greek*; so this *Engrossing Secretary* seems nearly allied to the *two last*. The Form of the *o* bears a Similitude to the *Alpha*, and especially the small *e* to the *Epsilon*. The *Round Hand* also seems to derive its Source from
D this,

this, exchanging the *acute* turning of the Letters for the *round*, and, in consequence, an *upright* for an *inclining* Situation. What confirms me in this is the Number of MSS which, about one and two hundred Years since, were written with Characters betwixt our modern *Round Hand* and the *Engrossing Secretary*, not very unlike indeed to the *Running Secretary*, in use at this Day among the Lawyers. So that one can scarce find a Mode of Writing, or a Set of Characters, but what is either immediately *derived* from or bears *some Resemblance* to some Mode or Set, in use among other Societies or Nations of Men.

SECT. II. *The RUNNING SECRETARY.*

This, at first Sight, appears to receive its Birth from the *Engrossing Secretary*, varying only the *Inclination* of the Hand; for, as that must stand quite perpendicular, this must, like the *Round Hand*, lean a little to the Right.

The *acute* Turnings in the Formation of the Letters, must, notwithstanding, be retained, as in the *Engrossing Secretary*; though, in general, this Hand is seldom written with much Precision. I would therefore refer the Reader to the Directions which have already been given for the *Hand* immediately preceding, the Practice of which, as is evident among the Professors of the Law, frames the Writer's Hand to the Formation of this, as naturally as the Use of the *Round Text* to the *Round Hand*, and of *that* to the *Running*.

SECT. III. *The CHANCERY HAND.*

This Mode of Writing, originally used in antient Covenants, Charters, &c. and (as I conjecture) derived from the antique Roman Characters,

ters, has, if tolerably written, no despicable Appearance.

The Letters are not to be joined as in the other *Engrossing Hands*, nor are they altogether so detached as in the *English, German, or Square Texts*, excepting the *e, i, m, n, &c.* which, if they fall together, are to be *equi-distant*. But when a Letter, that has either one or more Branches of it *before**, happens to stand next to upright Letters, (as the above) then there will be a necessity of beginning it nearer to the former Letter than the Space allowed for the straight and upright Characters. If, again, the Branch of the Letter forms a Round to the *right or behind†*, then the succeeding Letter, whether *straight or round*, must be placed nearer than the common Space of straight Letters. And if the Letter requires a Rotundation both to the Right and Left (i. e. *before and behind‡*), then the Letter itself must be made closer to the preceding one, and the succeeding be set nearer to it than the common Space. The Reason for this Practice is founded on a Supposition, in the Use of the *Chancery Hand*, that the *Centers* of all Letters, whether *broad* as the *a* or *s*, or *narrow* as the *i* and *r*, should be preserved in an equal Distance, to which Rule only must be excepted the *m*, the *w*, and the *Diphthongs*.

The Characters are erect, or, if they be allowed an Inclination, it must be to the *Left*, the capital

D 2

and

* The Letters, whose foremost Branches have a Roundness to the *Left or before*, are the *d, t, g*, and *q*.

† Letters, forming a Roundness to the *Right or behind*, are the *p, w, &c.*

‡ Letters Round to the Right and Left are the *o, s, &c.*

and tall inferior Letters arising not more than twice the Height of the small ones. Those likewise, which descend beneath the Line, should preserve the same length : But the small *a*, which has an intersection at the Height of the common Letters, the *s*, and *t*, (though they rise above the Line,) are not to be of equal Height with the other tall Letters, as the Learner will perceive by attending to some good Example.

The fine upright Strokes, in some of the capital Letters, are formed, as in the *Old English*, &c. with the left Edge of the Pen, and so are all the fine Strokes in the small Letters.

The two first Branches of the *m*, and the former Branch of the *n*, are not to be pointed at the Bottom, with a fine ascending Stroke, but to be finished with the flat Nib of the Pen.

The Pen should be made as for the former black Hands, having the Edge of it, which in writing is next to the left Hand, rather lower than the other, that it may properly execute the fine and leading Strokes.

As every other *Law Hand*, so this requires the Paper or Parchment to be laid exactly before the Writer. Indeed it is scarce possible to make any Characters perpendicular, the Paper, &c. being placed otherwise ; for this position of the Paper, &c. and the Body, necessarily obliges the Writer to draw his Pen towards himself, and consequently to make the Letters *upright*. But if the Paper, &c. be placed inclining to one side or other, the Slope will deviate from the perpendicular accordingly.

Having given already the most necessary Directions for the proper writing the *black* and *upright* Hands, I would, to avoid Repetitions, refer the Reader to some foregoing Chapters.

Only

Only let me observe that, in order to write this or any Hand, in a masterly Manner, the Writer should carry strong Ideas, derived from good Examples of each particular Hand, in his Mind, and copy similar Marks and Representations upon the Paper. To the want of Ideas correspondent with good Letters, as well as to improper Methods in the Act of Writing, must be attributed all *those Hands* which, after a Life spent in attempting to write fairly, arise to no higher Perfection than to be barely legible. Hence appears the Necessity that every Practitioner in this Art should study *each* Character of every Hand *distinctly*, after the best Examples, and likewise form every Letter *distinctly* and *perfectly*, before he attempts to form a Connexion of Characters for Words.

As in Language we must perform an Investigation of its several Parts to understand it *universally*, and attain its several Peculiarities to know it *particularly*, so in this divine Art, which pictures our Words as they are formed from Ideas by our Minds, we must acquire a Knowledge in *general*, and an intimate Acquaintance with respective Characters in *particular*. If we pursue any other Method, we shall meet with Difficulties and Obstructions otherwise superseded, and (what is worse) may finally labour, as too many before us have done, a great while to little or no Purpose.

SECT. IV. *The COURT HAND.*

This enigmatical Hand, formerly much practised in the Law, ought to be learned in Writing, if no other Use redounded than the bare Reading of it. To acquire both the one and the other, our first Study should be thoroughly to understand all the *Contractions*, which once acquired, there remain no very material Difficulties to overcome.

For though the very Form of the Characters appears as abstruse to comprehend as those of the *Chinese*, yet the Pupil having once made himself acquainted with *each* Letter and the Abbreviation of some Syllables and Words, by a little Attention or Application, will be enabled, in a very short Time to read or to write it with Ease.

The Hand, Arm, and Body must be placed in the same Position as in the other *Engrossing Hand*, and in this Hand it will be peculiarly necessary; because of diminishing the Strokes of some Letters *, which in any other Situation, could not handfomely be done.

The Paper or Parchment being placed exactly before the Writer, I would next recommend, that the Nib of the Pen should be made rather longer on the left-Side † than on the other, for Reasons which I have before given in treating of the other black Hands. The Shoulders of the Pen should likewise be made longer than for any other *Engrossing Characters*, that it might, by having a proper Spring, execute with Freedom some of the *large* or *diminished* Strokes, found in some capital and small Letters.

The *Conjunction* of the Letters demands the Writer's Attention; because in the neat Performance of this consists one of the greatest Beauties of the Hand. One Stroke should not *cover* another in the least Degree, but, as two Pieces of polished Marble in an elegant Structure, they should approach to and touch each other. And if the Pen be not *acute* at the Edges of the Nib, whenever the Letters join, the coarse and blotted *Attachment* of the

* Such as the *P, f, p, &c.*

† By this Term I would have the Reader to understand that Side of the Nib, which, as the Pen is writing, is towards the left-Hand.

the Strokes will betray the Writer's Error and spoil his Performance. The Characters must likewise be easy and smooth, for *Roughness* expresses the Unskilfulness of the Penman, and spoils the best designed Character that the Fingers can describe.

A thinner Width of Stroke, in proportion to the Height of the Letters, should be allowed, than in any other of the black Hands; the Width also between every Letter is less, scarce exceeding the Thickness of the Strokes themselves. The Height of the Capitals and other tall Letters should, as almost in every other Hand, be as much again as the inferior common Letters, only excepting (as in the *Chancery Hand*) the *a*, *s*, and *t*, which are a Mean betwixt the Height of the Capitals, &c. and of the small Letters.

This Hand, and indeed all the *Engrossing Hands* are practised without any *Punctuation*. The Lawyers are sure, by this Method, of never running the *Risque* or Danger of false Pointing, nor of suffering in consequence as the poor Prelate who lost his Bishoprick by the misplacing of a Comma. Perhaps, the numberless Repetitions make Points unnecessary, as they are certainly free from Ambiguities, arising from the Use of them, and must necessarily stop when they can read no farther.

There is another black Hand, the CHURCH TEXT, about which, as it is now quite obsolete, I shall not trouble the Reader, especially since many Directions, already given, will serve. And it would indeed be but of little Use to treat precisely of this Hand, because if the Reader be Master of all the preceding Forms, he will easily overcome this; and till he be Master of them, this will be neither of Use nor Ornament to him.



C H A P. VIII.

THE ROMAN CHARACTERS.

IT is generally acknowledged, that the *Latins* learned the *Use* and *Form* of expressing Words by Characters from *Greece*, from whence also, in a few Ages after, the Muses translated their Seat to *Rome* *. *Simonides*, *Evander*, and *Demaratus*, are supposed to have brought Letters into *Italy* very early; to which probably, in process of Time others were added, suitable to the Genius of the then improving Language. For the F, G, H, K †, Q, X, Y, Z ‡, were antiently unknown to the *Romans*, though afterwards, by the Addition of new or foreign Words, they became *essential*; and, in the *Augustan* Age, when the Standard of the *Latin* Tongue was fixed, we find most of the above Letters as much in use as any. § Each Letter originally was confined to express *one* particular Sound, and therefore the C. upon all Occasions, serves instead of the K, &c. but now, for Instance, in our modern *English*, some Letters are

* See *Croker's Dict. of Arts &c. Letter.*

† The K is but seldom found in *Latin*; it was used chiefly as an Abbreviation for *Kalendæ* or *Ca-lendæ*, *Castra*, &c.

‡ Dr. *Morton*, in his curious Table of Alphabets, derives the *Latin* from the *Ionic* Characters, excepting these five Letters, G, V, X, Y, Z, A, D, 714.

§ Thus *Virgil*,

——— *atque agmina jungit;*
Qualis, ubi hibernam Lyciam, Xanthique fluentæ.
 And *Horace*,

Non Zephyris agitata Tempe.

are almost arbitrary *, and in consequence such a Confusion is introduced, that *Foreigners* have some Reason to complain of the Difficulty in learning it.

The Characters, as used by the *Romans*, were for the most part rude, as may be seen by their Engravings in Stone, their Coins, &c. which have been preserved to our Day ; but the *Moderns*, prone to add, have given them a more polished Appearance, retaining however the original Form, excepting in our printed Latin Books, into which they have thrust the Letter U, unknown to the *Romans*.

Of late Years, this Character has been generally used in printing Books, &c. is useful to be known by those who have occasion to mark Goods, &c. and necessary to be attained, *elegantia summâ*, by others who, either in Profession, or for Pleasure, would distinguish themselves by their Penmanship.

I would, before any Directions be laid down, only suggest a Word to the Reader on the Choice of Examples to copy after. Not every Letter daubed upon a Sign-post, nor every Performance of the Pen, would I propose either to others or myself for a Model. It is very easy to add what some may suppose Beauties, or take away what others may imagine Defects from any Hand ; yet it is difficult exactly to describe and masterly to perform with the Pen the Peculiarities and proper

* I need only Instance our *a* which has a great Variety of Sounds ; sometimes it is *long* as in *call*, *all*, &c. sometimes *short* as in *raskal*, *attach*, &c. sounds like an *e*, as in *Day*, *Nation*, &c. scarce of any Sound, as in *Reading*, *Compleat*, &c. and often accented *long* and *short* in the same Word, as *advānce*, *cālcūlate*, *vāgrānt*, &c.

per Distinctions of the most easy Set of Characters.. It is not for *us* to strike out new Paths, but to excel in the old; and that we can only do by a nice and critical Observation of them. He is more an Artist, in my Opinion, who executes any Hand, whether antient or modern, according to its known Proportions, than he who rambles without Design, or follows the wayward Bent of his own Fancy. I scarce think that a Learner can exemplify from any thing better or more original than the celebrated types of *Baskerville* or *Casson*; but if the Writer please rather to copy from some celebrated *Engraving*, let him well attend to its Proportion. The latter may possibly mislead him, the former cannot.

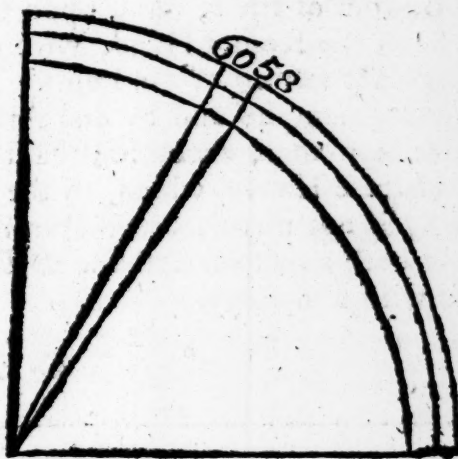
As the Characters originally were, like their antient Patrons, strong and masculine, we must, in Writing, make use of a Pen exactly squared at the Nib to describe the full Strokes. There should be but little Spring, and therefore the Shoulders of the Pen may be rather short than long, since the Thickness of the Stroke is performed by the Width of the Nib, with no great Pressure of the Fingers, which must be firmly and steadily moved, lest the Strokes be of unequal Breadth or their Edges rough and uneven. The Paper should be laid exactly straight upon the Desk, and the Elbow drawn nearer to the Body than in writing some former Hands. This, if aught can, will conduce to the writing it *erect*, which is its proper Position. In the next place, we must aim at equal Distance and Height, without which our Assemblage of Letters, will have deserved what *Ovid* says of Chaos—*nulli sua forma manebat*.

The Height of the Capitals, and the other tall Letters, should be neither more nor less than double the Height of the small ones. There is scarce any Hand but *this Proportion* might be laid down

as a Rule in it; for if it be allowed larger, the Capitals would take up too much Room and appear too bulky, as well as extend the Distance betwixt Line and Line too far; and, if the Height be less, the Inconvenience arising would be, Capitals too diminutive, and a disagreeable Closeness of the Lines.

As the ITALIC PRINT borrows its Form entirely from this, though it has assumed a different Slope, I consider it in this Chapter.

The Hand itself has a Declination towards the Right, like the *Round Hand*, &c. which should be 58 or 60 Degrees upon the Line of Chords, as, for Example,



the former of these Slopes, (*viz.* 58) I would prefer for *this Hand*, as I would the latter for the *Round*. Care must be taken to preserve every Letter and every Line, of the same Slope or Declination throughout the whole Piece, or, however the Letters may be otherwise performed, this Inaccuracy will utterly spoil it.

The Thickness of the Letters themselves should be rather less than that of the *Roman*, and the Pen consequently less broad at the Nib. The Arm,
since

since many of the Letters have oblique Strokes from the upper Line to the Left*, might be held nearer to the Side of the Writer, than in the other sloping Hands, in which nothing of this Kind occurs.

The small Letters, though distinct like the *Roman*, have very different Beginnings and Endings; for as the former begin and terminate with Strokes parallel to the horizontal Lines, the latter, in most Letters, draws a fine Stroke, more acute in the turning than the *Round Hand* in the Beginning of Letters, and finish with another fine Stroke, equally acute, ascending a very little way from the Line. But, the former Stroke of the *h*, of the *k*, the two first of the *m*, the former of the *n*, and the Bottom of the *r*, stand upon the bottom Line, as in the *Round Hand*, with nothing more than the *flat* resting of the Pen.

From good Examples and by due Attention, the Penman may soon accomplish a tolerable Execution of these Hands, which, in the Course of Life, will, if not useful, be no Harm or Injury to know both how to describe with Elegance and execute with Propriety.

C H A P.

* The Strokes, here hinted at, are the *last* Stroke of the *K*, the *second* of the *M*, the *second* of the *N*, the *first* Branch of the *Y*, and the *thick* Stroke of the *X*. To these add the *former* Branches of the *x* and *y*.



C H A P. IX.

THE GREEK CHARACTERS.

AS the Characters of this Hand preserve to us one of the most copious and elegant Languages * ever known in the World, they merit our particular Attention ; and, though it may not be necessary for the *Learned* to be very particular in the Proportion or Beauties of the Symbols of any Language, yet it is highly proper that *he*, who would be a good Penman, or would instruct others, should not only understand the Difference betwixt one Character and another, but also the *best Method* of writing them, and their Respect to each other.

It may not be improper to treat of these Characters more at large, and therefore I shall set them down in order, as they stand in the common Greek Grammar.

E G R E E K

* If the Reader would see an elegant Description of this noble Language, I would refer him to the excellent HERMES of JAMES HARRIS, Esq. p. 418, 2d Edit. 1765, which the learned Dr. Lowth justly styles, *the most beautiful and perfect Example of Analysis that has been exhibited since the Days of Aristotle.*

GREEK CHARACTERS*.

Shape.	Name.	Power.
A α	Alpha	a
B β β̄	Beta	b
Γ γ γ̄	Gamma	g
Δ δ	Delta	d
Ε ε	Epsilon	ē short
Ζ ζ ζ̄	Zeta	z
Η η	Eta	ē long
Θ θ θ̄	Theta	th
Ι ι	Iota	i
Κ κ	Kappa	k c
Λ λ	Lambda	l
Μ μ	Mu or My	m
Ν ν	Nu or Ny	n
Ξ ξ	Xi	x
Ο ο	Omicron	ō little or short
Π π π̄	Pi	p
Ρ ρ ρ̄	Ro	r
Σ σ σ̄ ς	Sigma	s
Τ τ τ̄	Tau	t
Υ υ	Upsilon	u
Φ φ	Phi	ph
Χ χ	Chi	ch
Ψ ψ	Psi	ps
Ω ω	Omega	ō great or long.

As

* There is a very great Difference in the Form of Greek Characters among the MSS ; but, as it would be impossible (if one were ever so well acquainted with them) to prescribe Rules for all these Variations, so it would be unnecessary for the mere *Penman*, since these here set down are now in established Use, which it is his Business to understand, as the others are the Subject of a more learned Investigation.

As to the *Contractions*, of which there are many, they will be easily learned, when the Penman hath acquired an handsome Formation of the Letters, which shall be our next Subject.

A. α .

This is supposed to be derived from the *Chaldee* ALPHA*, as that is from the *Hebrew* ALEPH; and has its Capital made as the *Roman* A, the Pen being held in the same Position.

The small α is originally formed from the capital Letter $\dagger$. To make it, and indeed all the small Letters, the Pen should be turned to the Hollow of the Hand, and the Writer's Arm (as in Engraving) be laid a considerable Distance from his Body, on the Table or Desk. To write it *elegantly*, let the Pen, in the above Position, form an α , so that its chief Thickness be on the lower Side of the Oval next to the Right-Hand, and on the upper Part, towards the Left, to which must be affixed another Stroke, and its Descent fine, but in turning up, of the same Thickness with the strongest Part of the Oval, and terminating (if I may use the Expression) in a blunt Point. But to write it expeditiously, the Pen hath but one simple Operation, making a descending *fine* Stroke with its left Edge, and turning round till it cross that with another, made by the full Nib. Nothing can be more simple or quick, as the Writer will experience by Use $\dagger$.

E 2

B. β . ζ .

* See G. PAS. LEX. in literâ A, &c.

$\dagger$ If we look narrowly into the Characters, we may easily perceive that the *lesser* were taken from the *greater* Letters, and received their present Form from *Expedition*. To this may be attributed the many Ligaments which are so perplexing, and seem so obscure to those who are not acquainted with the Characters or Language.

$\dagger$ For this Method of expeditiously writing the Greek Characters, the Author is chiefly indebted to
a very

This Letter is received from the *Chaldeæ Betha*, and that from the *Hebrew Beth*, which, in that Language, signifies an *House**.

The capital Letter is performed as the Roman, though generally allowed a finer Proportion in respect of Thickness.

The small Letters are best described, when the Hand and Pen are held as above directed, beginning from the Bottom of each, and making the long ascending Stroke fine; but, when the Pen performs the round Strokes of either, their upper Sides, in consequence of the Writer's Position, will be properly thick and agreeable to the Genius of the Character, which unlike to all the modern European Hands that I have seen, requires a Thickness in most, if not all its horizontal Strokes.

Γ. γ. Γ.

GAMMA is the Third of the antient † Greek Letters, and is probably derived from the same Spring

a very learned and valuable Friend, whose labours in the Cause of Literature, and particularly in the Greek Language, carry their best Encomiums with them.

* * * *Dicitur βῆτα*—à *Chaldæo BETHA*, *Hebræorum* però *litera BETH* sic dicta fuit, quod *figura sua imitetur domum Palæstinam*, ubi *linea summa tectum*, *ima pavimentum*, *media parietem*, *vacuitas e regione januam refert*. *Sonus ejus colligi potest ex ovium balatru, ut docet locus Cratini, qui ita habet, ὁ δ' ἡλί-
ος δὲ ὄρνις ὡς βῆτα βῆτα λέγων βὰδιζον, i. e.
iste fatuus perinde ac ovis βῆτα dicens incedit. G. PAs.*
Lex in βῆτα.

† I call it *antient*, because of the Additions afterwards made to the Greek Alphabet. *Aristotle*, as quoted by *Pliny in Nat. Hist. Lib. VII. Cap. 56.*
reckons

Spring as the preceding Letters, some however are of Opinion, that the *Gamma* has been *Gimma* from the *Arabic* ◡◡ *Gim*; but, allowing this, we may even suppose that the *Arabic* Character as to sound, (as well as Language*) may be borrowed from the *Chaldee* or *Hebrew* ג.

In our common Alphabets †, *Gamma* Capital appears like the Roman *T*, the Branch on the left Hand being taken away, and must be described accordingly.

The smaller *Gamma*, in making it should descend with a fine Stroke, and ascend with a strong one, which the Pen will naturally execute, if held in the proper Position.

The *γ*, often used especially when subsequent to the *γ*, as in *ἰσχυρόν* and before the *κ* as in *ἰσχυράπτεον*; &c. is written from the Bottom, ascending *fine* and terminating *full*.

Δ. δ.

reckons the *Gamma* among the first Characters used by the Greeks.

* Dr. *Sharpe*, in the Preface to his *Hebrew Dissertations*, advises that, *because they are the Sources of all the Oriental Languages*, (and in particular mentions the *Arabic*) the *Chaldee* and *Hebrew* should be the first Subjects of our Study; and informs us, that the learned *Faber* and the more learned *Casaubon*, had their Sons early instructed in the *Hebrew*, that they might have a more perfect Knowledge of the *Greek Tongue*, the greatest part of which is most evidently derived from the *Oriental Dialects*. See also *D. Grey. Præf. in Alb. Schult. lat. vers. libr. Jobi*.

† The word *Alphabet*, used to express a Set of Characters of any Kind, is so called from the Conjunction of the two first Letters of the Greeks, *ἄλφαβῆτα*, agreeably to the Manner of the antient Writers, who titled their Books from the first or two first Words, as the Book of *Genesis* is called *בראשית* *Brasith*, because it so begins, &c.

This Letter, not much unlike in Shape to the Islands of the same Name, formed by the Mouth of the River Nile, is borrowed, perhaps, from the Hebrew *ד* *Daleth* (I mean as to its Sound) or *Daletha*, converting the *9* or *th* into a *+* or *t*, and omitting the *.* or *s* by the Figure Syncope*.

I apprehend, the best way of forming the Capital will be to ascend from the lower Line to the Point; from whence the thick descending Stroke should be made to the same Line again, but at such a Distance from the Beginning of the fine Stroke as the Length of that Stroke; and then, with the Pen to form the Bottom or horizontal Stroke so as to join the other two. When this Letter is rightly performed, it will constitute what Geometriticians call an *acute* or *equi-lateral* Triangle, one of whose Strokes is fine, the other two thick, proportionable to their Height, but all of them smooth, straight and regular.

In forming the small *δ*, one needs not to advise more than to follow the Position of Body, Hand, and Pen, already given.

Ε. ε.

It is called *ε* *εἰς* because it is τὸ γράμμα *εἰς*, the *short* Letter of that Name, in Contradistinction to the *η* or long *ε*.

The Capital Letter is formed as the Roman Capital of the same Name; and the small *ε*, by
two

* The antient Memorandum-Books were called *Διάττοι* by the Greeks, because it is said, they folded together in the Form of this Letter. By the Romans they were named *pugillares*, for the same Reason, perhaps, that we have for calling any Instrument, &c. *bandy*, as an *bandy* knife, an *bandy* Man, &c. by which is implied either their being useful, or well adapted to some Purpose.

two Turnings of the Pen, making the Thickness as the Pen itself will incline to, if held in the proper Position.

z. ζ. ζ.

At first Sight, we may conclude this Letter by the Greeks to be received from the χ of the Hebrews, to which also it is similar in Sound. The ζ probably may be derived from the final γ , on account of its descending Length.

The Capital is formed like the Roman Z. The small Letter is begun, at the Top, with a thick Stroke, and, when the Curve or Bending is performed, (as in a good Example may be seen) should conclude fine.

H. η.

Simonides Melicus is said to have brought this and the preceding Letter into Greece, as also the τ and Ω ; and in Power it is *long*.

The Roman H is a proper Type for its Capital, observing only a less robust Proportion. The η , holding the Pen as above, is written almost like the n of the *Round Hand*.

Θ. θ. θ.

During the famous Trojan War, *Palamedes* added this Letter, together with the α , ω , and χ to the Greek Alphabet. It seems to be taken from the Hebrew ω inverting the Sound, and adding the Chaldee or Greek Termination of a^* .

After the Writer has described an O, like that of the Romans, the inner Stroke must be drawn, parallel

* The Θ was formerly the condemnatory Letter among the Greeks, because it began the Word $\Theta\acute{\alpha}\nu\alpha\tau\circ$ Death, (whence *Θάνατος* *dare letho*) afterwards among the Latins, C for *condemno*. *Persius* alludes to this, when he says,

Et potes es vitio nigrum praefigere Tera.
 PAV. LEX. 9, and Godw. *Rom. Hist. lib. III. § 4.*

parallel to the horizontal Line, almost across the Center, and, with the Edge of the Pen, (in correct Writing) should be bounded by two small fine Strokes. The 9 is begun at the Bottom, which with its correspondent 0, needs little Explanation.

I. י.

The *Iota* is received from the Hebrew *Yod* or *Yod*, which some observe, signifies *Space*, because whenever it occurs it leaves being a diminutive Letter, a kind of space in the Word, as in שמיים.

Its Construction is so simple, that it is unnecessary to say any thing about the Manner of writing it.

K. כ.

The *Kappa*, from the Hebrew *Caph*, has its Capital like the Roman K; but the small Letter is made, the Pen being as before directed, with a fine Stroke descending to the Line, from which a thicker ascends, formed almost with the full Nib; and another descending Stroke, crossing the thicker one, and terminated by the full Nib, completes the Letter.

In writing it *expeditiously* we may be at less Trouble, only making it like the Bottom of the k.

Λ. λ.

Lambda, from the Hebrew *Lamed*, is formed like the capital *Alpha* or the *Delta*, omitting the *transverse* Stroke of the one, and the *Base* of the other. Its derivative small Letter needs no other Directions than those that have been given for writing some former Characters.

M. μ.

N. ν.

The Construction of these Characters is so easy, that I shall not trouble the Reader with any Directions for them.

The

The one is borrowed from the *Mem*, and the other from the *Nun* of the Hebrew.

Ξ. ξ.

The *Xi* receives, as is supposed *, its Origin from the Hebrew ש *Shin*, and is nearly related to the *z* and *σ*, into which it is sometimes resolved, and *vice versa*, as in the Attic Dialect, ξὺν instead of οὖν.

As to its Form, the Capital consists of three parallel horizontal Strokes, the upper and under of which exceed the intermediate one in Length, at least by one Third. They are all of equal Thickness, and terminated by oblique fine Strokes drawn by the Edge of the Pen.

Young Learners, it is observed, are more perplexed about the proper making of this Letter than of half the Alphabet besides, though it is nothing more than the three Strokes of its Capital, Ξ joined by other fine Strokes, only, for Convenience, made crooked. An Ingenious and Reverend Gentleman, in order to fix it upon the Learner's Memory, proposed the making of three c's each beneath the other descending and reverting the last, as may be seen in Examples.

Ο. ο.

The *Omicron*, or *small o*, needs no other Directions than some already given.

Η. η. π.

The *Η*, as to Sound, seems to be taken from the Hebrew ה or its final ה, which also because of its Resemblance, (as 'tis fancied) to a Man's Face, or Mouth, is taken from the word in Hebrew which signifies a *Face*.

P. ς. ρ.

From the Hebrew *Resh*.

There is no Difficulty in these Letters to require any Direction for writing them.

Σ. ϸ. σ. ς*.

From the Hebrew *w Shin* or *Samech*.

The σ I would propose to begin in writing, not as in common, from the upper Part, but the contrary †.

Τ. τ. Ͳ.

The *Tau* receives its name from the *last* Letter of the Hebrew Alphabet. The Character is very simple, and therefore requires no Direction. The various Forms of the same Letter are purely designed for *Elegance*, thus *τῖτλα* looks better than when it is written *τῖττα*; so *ωῖνλω* is preferable to *ωῖττω*; *ῖνλω* to *ῖννλω*; &c.

Υ. υ.

The *Upsilon*, because so easy in Form, I shall pass over.

Φ. φ.

The *Phi* consists of an O and a thick descending Stroke, passing *exactly* through it, and must be formed as the I and O of the *Roman Hand*.

The

* PASOR says, that the *Sigma* (meaning the ς).
 “ *dicta fuit litera serpentina à sibillo serpentis, imo etiam*
 “ *ab externa forma. Figura enim hujus literæ in om-*
 “ *nibus linguis formam serpentis refert. Vide LEX. Σ.*

† In writing Greek, it may not be improper to remind the *Penman* that the σ is only used in the *Middle*, and the ς only at the *End* of a Word. In *Printing* we find the *s*, as the Greek σ, used in the *Middle*, and the ς, at the *End* of Words, though very few attend to that Accuracy in writing English, &c.

The ϕ is made like its Capital, only with this Difference, that as the I passes above and beneath the O, and is bounded by a fine Stroke at each Extremity in the Capital, the small Letter is formed only by one Motion of the Pen, the descending Stroke being made finer than the other, and terminating in a Point.

X. χ .

The *Septuagint* Version of the Bible has all along, in the proper Names, expressed the Hebrew guttural Letter χ *Cheth* by this Letter, as $\rho\alpha\chi\alpha\epsilon$ for $\rho\alpha\chi$. Some say that *Epicharmus*, others that *Palamedes* inserted this Letter into the Greek Alphabet.

The Capital is formed like the Roman X, and the small Letter is written by first making the straight Stroke, which, if the Pen be rightly held, will be somewhat thick, and then forming its Transverse (a little like an s inverted) so that in crossing the former Stroke it be fine; for every kind of Hand or Mode of Writing, and even *Command of Hand*, will not admit of two gross Strokes to be drawn athwart each other. If it should happen so, whether by Accident or Design, an Eye, not very critical, would discern the ill Effect or Impropriety.

Ψ . ψ .

This, as well as the subsequent Letter, is ascribed to *Simonides Melicus* by *Pliny*, and is a Substitute for ζ , π , or ϕ .

The most facile Method of making the Capital is to draw the main Stroke, like the Roman I, and then to intersect it, as may be seen in the Example, leaving, as near as possible, the Branches equal on one Side to the other.

Its small Letter is made only with a different Position of the Hand and Pen.

Ω . ω .

Ω. ω.

This, in Shape (especially in the small Letter) as well as in the Sound, seems to be taken from two *Omicrons*, thus instead of *ωω* the Greeks, by joining the *Omicrons*, have composed the *Omega*, writing *ω*.*

After the Directions already given, it would be unnecessary to say any thing about the Construction of the Character *Omega*.

Having treated of the Characters distinctly, it is not my present Design to enter upon making any Observations upon their various and complicated Abbreviations. After the common Letters are acquired by a little Observation, *these* may be written with Facility. Some Greek Books indeed of a late Publication seem to have rejected all Ligaments, and to have expressed every Word by distinct and separate Letters; but the Learned must be Judges whether such a Practice is to be wished for since (as the eminent *Fabricius* somewhere observes) it may render the antient Greek Books, where Breviatures are exemplified almost in every Word, obscure and difficult to Posterity.

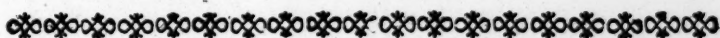
To write *Greek* either *elegantly* as a Penman, or *expeditiously* as a Scholar, Reason will assure us we must often practise. To the *former* might be recommended the best Examples either of the Pen, or printed Books; while to the *latter*, I would here suggest a Method (calculated at once to improve the Knowledge of the Language and Expertness in the Character) published to the World by the Rev. Mr. MERRICK, in *A Letter to the Rev. Mr. Jos. WARTON*, and in *Annotations Critical and Gram-*

* The Greeks, well as in the Conjunction of Words as of Letters, had a manifest Advantage, which I suppose, not a little rendered their Language so *copious* and *elegant*.

Grammatical on St. John's Gospel, to which I refer him, and in which he will find sufficient Evidence for its Utility*.

The *Accents* are so easy, that the Reader needs not to be directed about them, when he has attained the Characters. It may be necessary, however to say a Word or two about the *Points* or *Stops*, which arrange Words into Clauses, Sentences, &c. The *Comma*, as in English, is placed at the Bottom of the last Letter in the Word, as in φῶς, and it also serves instead of the *Semi-colon*; used by the Latins and Moderns. The *Colon* is placed as in ἀπτορ. The *Period* as in δα. And the *Note of Interrogation* as in τίς; &c.

Before I conclude this Section, I would observe that the Greeks received the Use of Letters from the Phœnicians † by means of CADMUS §, and that the Characters, having undergone many and various Mutations, are reduced to the Form in which we now use them.



CHAP. IV.

THE HEBREW CHARACTERS.

THE modern Hebrew Characters are greatly deviated from those originally used in the *Pentateuch*, but the present Form has certainly
 . F no

* Printed in 1764, and sold by Newbury, &c.

† The *Comma* is used by *Apostrophe* as Καὶ αὐτὸν for Καὶ αὐτὸν, &c.

‡ *Gens Phœnicum in gloria magna LITERARUM inventionis et fiderum, navaliumque ac bellicarum artium.* Plin. Nat. Hist. Lib. V. Cap. 12.

§ *Cadmus* the Son of *Agenor*. See *Ovid. Metam.* Lib. III. Fab. I. *Hor. de Arte Poet.* lin. 187, &c.

no despicable Appearance. The *Rabbins* (at least the *modern Rabbins*) write the Characters much stronger than the *learned Christians*, and a Piece of that Kind well executed, has a good Effect; but notwithstanding, a Piece performed nearer to the Proportion of some of our best printed Books is, I think, preferable in point of Neatness and Elegance.

There is no division of the Hebrew Characters into capital and small Letters, as in the European Languages, but a noble Uniformity runs throughout every Word, and throughout every Page of the same Book.

I subjoin the Alphabet, and shall suggest some few Hints to the Penman for writing it.

The

The Common HEBREW CHARACTERS.

Shape.	Names	Power
א	Aleph	a, as in <i>shall</i>
ב	Beth	b, sometimes like <i>v</i>
ג	Gimel	g, as in <i>good</i>
ד	Daleth	d
ה	He	e
ו	Vau	v or u
ז	Zain	z
ח	Cheth	ch, h, or like <i>x</i>
ט	Teth	t
י	Jod or Yod	i or j
כ	Caph	k, or c in <i>call</i>
ל	Lamed	l
מ	Mem	m
נ	Nun	n
ס	Samech	s
ע	Oin, Ain, or Gnain	o, gn, ng †.
פ	Pe	p, or ph <i>φ</i>
צ	Tzaddi	tz
ק	Coph or Quoph	k o q
ר	Resch	r
ש	Shin or Sin †	sh or se, or like <i>ox</i>
ת	Tau or Thau	th, or <i>9</i> .

Add

* “*Sonum habet talem (ut Syrus Grammaticus ait) qualem vitulus edit, absente matre.*” Bythner. Anal. Psalm. Appendix I.

† “Though Sound in general might, with philosophical Propriety, be denominated from the Root *ש*, because it *breaks the Order of the Air*, (for what is all Sound but a *peculiar Vibration thereof*?) yet as this Word is appropriated to signify *loud* or *shrill Sounds*, I submit it to the Reader’s judgment,

Add to these the Five *final* Letters ך ם ן ף ץ so called because they are never written But at the *End* of Words.

Let the Writer, in learning this Hand, well attend to the proper Distinction of every Letter, because of the great Likeness which some Letters have to others, as the ך to the ך, the ן to the ן, the ף to the ף and ף, the ן to the ן and ן; the ן to the ן; the ן to the ן ן; the ן to the ן ן; the ן to the ן and ן, the ף to the ף ף, &c.

The Hebrews, and other Asiatics, always write from Right to Left, contrary to the Method and Practice of the Western Nations; therefore, in writing these Characters, the Penman should begin in the same Manner.

The ascending Letter ך should be carried near or quite double the Height of the other Letters, which are equal, as the descending Letters ף, ף, ף, and ף should below, the ף must be excepted however, which descends but just beneath the Line.

In

“ whether they are so applied by an *Onomatopœia*
 “ as *ring, clang, tingle, tink*, in English. And though
 “ it is pretty certain that the Heb. ף Oin had antiently
 “ the Power of a Vowel, namely that of o long or
 “ of the Greek ω, yet I make little doubt but it had
 “ also frequently somewhat of a *nasal* Sound, an ob-
 “ scure *n*, or *ng*, being included in it, like the French
 “ *on*, and thus the Heb. ףף would be very nearly as
 “ the English *ring*, and ףף as *wrong*.”

Again,
 “ ףף (Chald. ܐܪܕܐ) The Wild Ass is so called by
 “ an *Onomatopœia* from his *harsh, disagreeable* Braying,
 “ expressed in Latin by *Ruditas*, a Word likewise
 “ formed from the Sound.” See *Parkh. Heb. Lex.*
 on the above Words, and *Bochart*, Vol. II. p. 869.
 cited by him.

“ ףף (Sin) *inpropria est, non originalis, partim*
 “ *ex prave prolatione ףף (Shin) nata, partim pro ף*
 “ *(Samach) posita.*” *Buxt. Heb. Gram.* p. 6.

In writing let the Hand be kept in the same Position as was assigned in the Greek, (see last Section) with the Pen turned considerably into the Hollow of the Hand, because almost all the thick Strokes are *horizontal*, which the Pen could not properly execute in another Position. The Paper, or whatever else is employed, should be placed exactly straight before the Penman, as for all other erect and perpendicular Characters. The Jewish Penman [and indeed the Monks formerly in all MSS of the Old English Text, &c.] rule Lines on their Parchment, Vellum, &c. between which, neither touching the upper or lower Line, they decyphered the Letters. To the (as yet) unskilful Writer I would however recommend Lines, ruled for the exact Height of the Letters, lest he should not be able to preserve the Characters, throughout every Line, in due Respect and Magnitude to each other.

The Pen should be made at the Nib, exactly *square*, with the Corners properly sharp, that the Letters may not only be executed without any Asperity or Irregularity of Stroke, but also, and in some particular Letters especially, that they may terminate with an acute-angled Square, as in the א, ב, &c.

Hebrew Words must *never be divided*, as in Greek and other European Languages; but the Writer, to fill up the Line if there be a Deficiency, must cast his Eye on the Remainder of his Line, and lengthen or curtail the proper Letters, as the Space may require. Some of the *final* and other Letters will admit of great Extension as מ, נ, ל, ו, and כ, which very well substitute the Use of *Hyphens*, or other Divisions and Contractions.

As to the Points, it will be quite sufficient only to name them, since the Facility of expressing their Figure renders all Directions needless *.

The *Ligaments*, which is used sometimes either to connect Words of different Significations, but which are generally the Adjectives to their Substantives, (as in *עשרה וְאֶחָד* 10 & 1 Man) or to distinguish the Radix from its Prefix or Affix, (as *עַבְדִּי וְאֶחָד* 1 & 1 Book) should not exceed the Breath of the Letters, nor be allowed to occupy a Space much less. But this may vary a little, according as the Writer has occasion for Room in the Line.

Thus we have considered the most useful Hands extant, together with many Suggestions for the proper expressing of their respective Characters. There yet remain some few Hints to the Penman, which are offered in the subsequent Section, as necessary Appendages to the ART OF GOOD WRITING.



CHAP. XI.

OF FIGURES, ABBREVIATIONS, &c.

SECT. I. FIGURES.

THE Figures, or numerical Characters, are originally from the *Arabic*, and are used, instead (as the antient Practice was †) of the other Letters,

* The Reader may see their various Form and Use exemplified in *Buxtorf's Latin-Hebrew*, and in *Lyon's English Hebrew Grammar*.

† The *Romans, Greeks, Hebrews*, and all the Oriental Nations, expressed their Quantities by Letters of their

Letters, to convey Ideas of Number, &c. and that in the most precise and easy Manner.

Of these we have *ten*, by which alone we can express, without exceeding that Number in Arrangement, no less than THREE MILLIONS TWO HUNDRED AND SIXTY-FIVE THOUSANDS NINE HUNDRED AND TWENTY Numbers of different Value or Quantity.

1, 2, 3, 4, 5, 6, 7, 8, 9, 0.

With regard to the proper Shape of these Characters, as there is but little Difficulty in it, I would refer the Reader to some good Example. It is only necessary to mention that, in using them amongst Words, which in the Transaction of Business cannot be avoided, they should exceed almost or quite double the Height of the common Letters, so that they may be conspicuous. This will be the *Interest* of those who use them, because of the avoiding all *Ambiguities*, as well as preserving the *Credit* of the Penman, who must study every Peculiarity and Propriety, if he aims at any Degree of Perfection in this Art; which his Subsistence or Inclination may engage him to profess.

Let me add here, for the sake of some Readers, who possibly may not be acquainted, notwithstanding they use them, with the Import of the *L*, *S*, and *D*, commonly superfix'd to Figures expressing *English Pounds Shillings and Pence*, that they are only the initial Letters of the Latin Words *Libræ*, *Solidi*, *Denarii*, which signify
(to

their respective Alphabets. How much more eligible our present Method is, may be seen by only supposing in an *æ* to omit the subjacent Mark, or by describing the present Date, 1766, in any of the above Characters.

(to us) that Value. Some add, in Arithmetic, *Qrs.* for *Quadrantes*, Farthings; and perhaps the Reason for the Use of these *foreign* Initials arises from the *Pounds* and the *Pence*, in *English*, beginning with the like Letters. It is but little Signification which are used, so that the Decypherer knows *why* he uses them.

SECT. II. ABBREVIATIONS, &c.

As Abbreviations are necessarily used in Writing, it is therefore material to point out some Method for a right Inscription of those that are most in use*.

The *Apostrophe* is a Comma set between two Letters to shew that one † is omitted, as in *convers'd* for *conversed* †, *Man's Hand* for *Manis Hand* §, and in Poetry, *th'* for *the* when the subsequent

* It would have been foreign to my Purpose to have treated of the great Variety of Abbreviations, used by the *Latin*, *Greek*, and *Rabbinical* Authors, as my Design is only for the *modern Penman*.

† Sometimes a *Syllable*, as

The Phantom of an Age 'twixt us and Death. YOUNG.

‡ Twice in one Word, as

Heav'n's last, best Gift.

MILTON.

§ This Abbreviation of the Genitive Case, from the *Saxon* and old *English* Use, is often mistaken to be of the *Pronoun* *HIS*, so that *Man's Hand* must, in that Case, be a Contraction of *Man his Hand*. If we look back into Ages not very recent, we may see the *IS* a Termination of the Genitive Case, as for Instance in a Covenant of Truce with *Scotland*, 22 *Rich.* II. 1398. — “in their *Kyngis* Name.” The *Apostrophe* I find used however in the Time of *Henry VI.* 1439. — “The

sequent Word begins with a Vowel*. It were endless to instance the use of the Apostrophe, as *'tis* for *it is*, *tho'* for *though*, &c. let it suffice, in our present Design, to assert its *Place* and *Form*, which should be above the Line, about the Height of the *r*, and its Tail descending to the Line or Height of the common Letters. Its greatest Thickness should not exceed that of the common small Strokes, and its Bending not too flat. Let the Pen perform it with Freedom, and give it when finished, a proper Point.

We have often occasion to make use of the *Et cætera* (Eng. *and the rest*, or *and so forth*) described thus, &c. It should be the Height of the taller Letters, and ought not to be written (as some People write it) with two *c*'s after the &, thus, &cc. †

The (†) *Note of Interrogation* seems to be derived from the *Q.* and *Period* placed together to note a Question, for *Quere*, &c. thus *Q.* and in Process of Time to have dwindled into its present Form. This also should be the Height of the taller Letters, and be preserved in the same Slope or Inclination.

The

—“ The *Kyng's* said Ambassatours,” —“ and so
“ because of *Perdicon* noight only of *th'* innumer-
“ able *Mennes* Bodys that haan perished by *th'*
“ Abuse of the *Werre*.” *Rym. Fæd. Tom. X.* See
also the English Grammar attributed to Dr. *Lowth*,
(now Lord Bishop of *London*) in which this Matter
is fully exemplified.

* “ *Where th' Etrurian Shades.* MILTON.

† Sometimes *two*, &c. are used very properly, to abbreviate many Titles of Honour, as *To her Imperial Majesty the Empress of all the Russias*, &c. &c. or *To the Right Honourable the Earl of D.* &c. &c. But, in common Use, one is esteemed sufficient.

The *interjective* or *exclamatory* Note, used to terminate Sentences of Admiration, Horror, &c. I have seen, in some ancient Books, inverted thus j, which indeed to me seems at least equally proper to express the Tone of Voice, with which Sentences of that Kind should be concluded*. However, the present Mode will serve, and must be of the same Height with the taller Letters, and of the same Slope with the Hand in which it is used.

To these might be added the *Obelisk*, the *Index*, and Abbreviations of some *particular Hands*; but it is perhaps impossible to inform the Reader, in these little Matters, to so much Purpose by Words *alone* as by Example. To these therefore would I refer the Penman for a just Idea of *good Writing*, with all its Peculiarities and Appendages; while I would humbly offer this little Treatise, as a friendly Assistant, to point out, perhaps, some Things unnoticed by others, or unknown to him before.

SECT. III. COMMAND OF HAND, OR STRIKING.

It is almost necessary, in treating of this Subject, to say something of what is now become, in the Eyes of many, an *essential Concomitant* of good

* As the old Note of Exclamation *rises to a Point*, so the Voice in pronouncing Interjections or Exclamations of Fear, Surprise, and in Emotions of the stronger Passions, *ascends and concludes sharply*, thus, when one cries, *O Heav'n!* or, as in *Milton*, "*O Visions ill-foreseen!*" the Voice has no Cadence, as at the Period, but rises to a certain Degree, and breaks off abruptly.

good Writing. *Striking* has undoubtedly its Graces, nor should the Penman be satisfied without attaining a masterly Execution of it: Yet a Piece of good Penmanship is its own best Ornament. It will defy Criticism, without the borrowed Trappings of the fanciful Pen, and has native Beauty sufficient to charm, without Circumscriptions or Additions of any Kind. If indeed the Writer would conceal some Defects, being Master of his Hand and Pen, by striking he may possibly accomplish his Purpose; and, to the Generality, may render his Piece an admirable Performance. In this Case the World judges as in many others. A laced Coat or fashionable Appearance, often strike the Vulgar, with far more Attention than any other Consideration, however valuable. So, by the Injudicious, the whimsical Strokes of a luxuriant Pen may be preferred to the nice and exact Performance of the most consummate Artist. It is not my Design to depreciate a *Command of Hand*, but I would by no Means have it put in Competition with true Taste and just Design. Let the Penman use *them* with *Judgment*, and then they are, according to their original Design, *Ornaments*.

Our Use of these Embellishments, however they may please the Fancy, ought to be sparing and moderate. A Confusion, or excessive Complication, instead of adorning, renders a Piece contemptible, however performed; because the chief End of it is lost, namely, *Perspicuity*. The Letters must be *conspicuous*, if we would view their Elegance; and the Ornament should be so disposed as to render them, as much as may be, *more conspicuous*. I have seen several Pieces of good Merit, utterly spoiled by Intemperance of Ornament, and the beautiful Characters, like a Flower in a Bush, obscured and lost.

There

There are two Modes of *Striking*, which Penmen distinguish into the *Dutch* and *Italian* Commands of Hand. Either of these, *freely* and *justly* performed, have their peculiar Beauties.

To *strike* or (as 'tis called) to *flourish* after the *Dutch* Manner, the Penman should keep his Arm quite detached from his Body, and capable of being *moued* or *swung about* at Pleasure, or otherwise his striking will be stiff, and lose that *Freedom* which is its peculiar Grace. The Pen must be held in the same Position as in the *Round Hand*, only the two Fingers which, in Writing, are held beneath for the Hand to rest upon, must be elevated a little, so that nothing may touch the Paper, Desk, &c. but the Point of the Pen. Every Stroke should be performed with an easy steady Motion of the *whole* Arm, not too fast or in Jirks, (as many do) because then, I am sure, the Eye has but little to do with the Work of the Hand; nor can the Flourishes have that *Boldness* and *Ease* in the Turnings which are so essential to good Striking.

Two *thick* Strokes must never intersect each other, nor one Part of the Piece be *crowded* while another is almost *desitute*. Thick Strokes also ought not to abound in one Part more than another, nor too great a Profusion of Ornament (as I said before) in any Part. This is the Penman's Foible; at the Expence even of his best Pieces, he will display his Dexterity in Striking, and, instead of ornamenting, hide its principal Beauties.

Let the Paper be placed, as in writing the *Round Hand*, somewhat aslant, and especially if the Desk be sloping. Whatever *Hand* is ornamented, the Writer will in time perceive the Advantage of not suffering the thickest Strokes performed by Command of Hand to exceed those that are written; this Practice will have its Effect
in

in Exhibition. As to the Pen, such an one that suits the *Running-hand* is esteemed the most proper, only the Nib must be somewhat elastic, occasioned by a Split pretty long and clear, that it may execute the thick and fine Strokes, in just Declension, by a suitable Spring.

In his first Attempts, the Penman should undertake those Kinds of Flourishes which are most simple; and, perhaps, the Striking of the capital Round-hand Letters, of a moderate Size, will be found useful for his Exercise. He will afterwards have an Opportunity of seeing various Examples of long Flourishes, I mean such as are performed with one Operation of the Pen, which might be recommended for his next Attainment. Last of all, the more complicated Kind of Ornament, such as what is used in the *German Text* and other strong Hands, remains an Object of his Pursuit. This will not be extremely difficult, when the Writer has required a confirmed Freedom in the other two; the chief Thing observable is the *Disposition* of the Strokes, which must be detached from, yet arranged with each other, so as to appear *easy* and *compact*. No bungling Turnings, no patching and mending ought to be seen, but the whole Piece should appear an uniform Performance of the Pen. If there should be, as indeed is often unavoidable, a Space of too great Extent for some other Parts, instead of making another Stroke unhandsomely, a little Dot, or some other such Thing, will well supply its Place, and remedy the Inconvenience complained of. The Writer will see these Things, which may appear insignificant, in the Works of some late great Masters in the Art of Writing, and particularly in those of *Bland*, *Champion*, &c. whose elegant Performances the young Penman would do well often to lay before him.

In performing the *Italian* Mode of Striking, the Pen must be held so that the upper or ascending Strokes should be made thick, and the others fine. The Hollow therefore of the Pen must turn within the Hand, and the Elbow be a little more elevated than in striking after the *Dutch* Manner. With respect to any other Directions, the Reader may be referred to those given already, which, excepting the Position of the Pen, equally serve both Modes of Striking. I would only observe, that both Modes may be often (as they indeed have been) successfully employed together in ornamenting large Pieces; but this must be done with great Skill and Caution, or the Consequence is the spoiling of the Performance and causing much Labour to be used in vain.

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T E X T

TEXT COPIES.

*Art embellishes Life.**Bounty procures Friends.**Custom pleases Fools.**Defame no Reputation.**Extravagance brings Want.**Fame rewards Merit.**Govern perverse Tempers.**Honour your Superiors.**Innocence is admired.**Joy succeeds Sorrow.**Keep good Company.**Learn useful Arts.**Malice is Meanness.**Never betray Secrets.**Observe good Manners.**Pursue useful Studies.**Questions foolish avoid.**Revere your Superiors.**Sincerity is valuable.**Trust no Strangers.**Understand*

Understand your Profession.

Vice is contemptible.

Write with Correctness.

Xenophon the Greek.

Youth is unstable.

Zealots are unwise.

L A T I N T E X T C O P I E S .

Amplifica rem ornando.

Beneficii accepti memento.

Comitas amicos parit.

Difficilia quæ honesta.

Ebrietatis come oblivio.

Fortuna simillima vento.

Gratia gratiam parit.

Humilitas tutissima est.

Ingenia puerorum varia.

Jucundum est discere.

Kalendæ non præteritæ.

Laus excitat ingenium.

Morte carent anime.

Necessitati.

Necessitati nihil repugnat.

Opes arte parantur.

Parva non contemnenda.

Quod utile, dulce.

Ratio paranda est.

Simile simili gaudet.

Tempore sunt omnia.

Ufu artes acquirendæ.

Vulgi judicium stultum.

Xenophontem docuit Socrates.

Zelus veritatis bonus.

LONGER COPIES FOR ROUND H A N D, &c.

Art is only hateful to the Ignorant.

Bounty is more commended than practised.

Covetousness is its own Tormentor.

Diligence supersedes many Difficulties.

Every Science is fraught with Use.

Few attain Praise without Endeavours.

Gratitude is pleasing to all Men.

Humility is one Degree to Exaltation.

Idleness is the Bane of youthful Years.

Judgment unbiassed denotes Wisdom.

Know

*Know when to speak, and when to hold your
Tongue.*

Luxury impoverishes Mind and Estate.

Misfortunes often make Men wise.

Noisy Ostentation is odious.

Omit no Means of doing Good to others.

Patience softens many Inconveniences.

Quintilian was an accurate Judge of Men.

Recompence to no Man Evil for Evil.

Sincerity is preferable to Compliment.

Temperance contributes much to Health.

Ungrateful Men are always hated.

Vanity is the Parent of Impudence.

Wisdom is universal, though often hid.

Xerxes was fond of Pleasure, averse to Arms.

Youth is unsteady, old Age is infirm.

Zeal, as Fire, must know Confinement.

L A T I N L O N G E R C O P I E S.

Avarus aliis, non sibi divitias parat.

Bellua multorum caput est vulgus.

Conscio mens recti famæ mendacia rider.

Dulce et decorum est pro patriâ mori.

Extra fortunam est quicquid donatur egenis.

Ferina rabies est sanguine gaudere.

Geminat:

Geminat peccati, quom delicti non pudet.

Homines hominum causâ generati sunt.

Infirmi est animi voluptas ultio.

Iusta gloria, fructus virtutis, non repudianda.

Luxuriant animi rebus plerisque secundis.

Menti veritatis luce nihil dulcius est.

Naturæ parum, cupiditati nihil satis est.

Omnes trahimur ad cognitionis cupiditatem.

*Plato ano et octogesimo anno scribens mortuus
est.*

Quod naturæ satis est, homini non est.

Regia (crede mihi) res est succurere lapsos.

Stultitia est timore mortis mori.

Temeritas à sapientiâ dissidet multum.

Ut fragilis, glacies, interit ira morâ.

Vacare culpâ magnum est solatium.

Xantippe Socratis uxor jurgatrix.

Zoilus nominatus est Homeromastrix.

F I N I S.

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